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Musical Courier

MICHAEL EDWARDS

American Baritone

OCTOBER 1, 1942

The Voice Heard by Millions on the Air

is now the season's new personality for the concert stage

Acclaimed in two appearances at Hollywood Bowl, August 1942, under baton of Albert Coates with the Los Angeles Philharmonic Orchestra

KENNY BAKER

"Kenny Baker, popular tenor of the air, met the exacting demands of singing with the orchestra under Albert Coates' direction.

Clarity and enunciation served him so well it is a wonder other young radio singers don't try to emulate his good example instead of reaching for a microphone on every occasion.

There is a chance for him to be the American John McCormack if he chooses, with his personality, flexible voice and respect for words."

—Los Angeles Times

"Kenny Baker held the spotlight at Hollywood Bowl in a program of unquestioned merit and great audience appeal."

—Los Angeles Examiner

ADDRESS: AUSTIN WILDER, WGN CONCERTS, 745 FIFTH AVENUE, NEW YORK, N. Y.

MUSICAL COURIER

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Concert Bookings Take New Surge As Field Representatives Report Marked Uptrend in Numerous Cities

Community Concerts Director Optimistic on Season—"Heaviest Fall Campaign in 20 Years" Seen by Civic Concert Service Head—National Concert and Artists Corporation Executive Finds Early Start and Bright Promise in Musical Year

Evidence that musical activities are increasing as the war effort grows is contained in the reports of many managers of artists at the opening of the new season.

Budgets allotted for concert-giving are growing. Patrons of musical events find an increase in these events, many being scheduled earlier in the season than was first planned.

Field representatives of various New York managements have informed their home offices that larger campaigns are materializing in the promotion of concerts than was believed possible six months ago.

"As a matter of fact, there has been a complete reversal of what happened in the spring," said Ward French, general manager of the Community Concert Service.

"Reports from field representatives in every section of the country indicate clearly that we are going into the heaviest fall campaign season in the twenty years of the Civic Concert Service's history," reported O. O. Bottorff, president.

"I have never seen a concert season which portended so much for individual stars or which started so early with such bright promise," was the comment of Marks Levine, director of the concert division of the National Concert and Artists Corporation.

Mr. French said that the first five cities to complete their fall campaigns "gave us a surprise" and can be taken as "an indication of a decided uptrend from the spring." He said that Ogden, Utah, which last year spent $4,900 for music, has raised more than $5,100 this year. Cheyenne, Wyo., shows a rise of $800, from last year's figure of $2,050 while in Lancaster, Penna., which gave $4,250 for music a year ago, there has been paid in $6,900.

Mr. French was especially pleased at Kellogg, Ida., which, with a population of 5,000, has decided on a Community Concert Course this year and raised $1,425 for this purpose. Woodstock, Ont., in its first campaign, will spend $1,750 for music.

"To my mind this demonstrates the confidence of the public in great music as necessary in maintaining morale in time of war," said Mr. French.

Mr. Bottorff said that on his desk are "a large number of enthusiastic letters from Civic Concert Association chairmen, the majority of whom are engaged

(*Please turn to page 26*)

Joint Orchestra For Kansas City-Wichita

KANSAS CITY.—An important development in the orchestral world of America is the pooling of resources in Kansas City and Wichita for the support of a regional orchestra.

The orchestra will be known here as the Kansas City Philharmonic; in the neighboring community it will be the Wichita Symphony, with the same personnel, and with Karl Krueger as conductor.

A governing board, the Orchestral Society of the Midlands has been formed with five Kansas City members and five from Wichita. The orchestras will be as separate corporations.

Former Governor Henry J. Allen, of Wichita, was instrumental, together with Dr. Earle Davis, in completing the plan. He said that he is convinced that "this means a new era in the musical life of the Midwest." Mrs. B. C. Christopher, president, Kansas City Philharmonic, declared that the action will "stabilize and strengthen the basis for orchestral music in our part of the country."

Mr. Krueger, pointing out that major orchestras in cities of 400,000 to 700,000 population have "found it increasingly difficult during the past few years to finance their operations," said that the obvious answer "was consolidation." The Kansas City Philharmonic season, opens Oct. 20. The Wichita Symphony season, opens Nov. 5.

Wartime Delay

If your copy of the Musical Courier is late in reaching you, the cause of delay doubtless rests with the overtaxed delivery and transportation systems. The Musical Courier is published on the 1st and 15th of each month, except during the summer, when it appears monthly, and is promptly mailed. After a reasonable wait, we suggest that you address your complaint, if any, direct to your Post Office. Please bear in mind, however, that such delays must be expected during the war. The movement of vital war materials comes first, for Victory.

Congress Challenges Control of Petrillo

JAMES C. PETRILLO

Luc Dené Photo

WASHINGTON, D. C.—The hearing on Oct. 12 in Chicago in the government's anti-trust action against James C. Petrillo, president of the American Federation of Musicians, may guide Congress in acting on the recent recommendation of Senator Clark for a complete investigation of the union head.

(*Please turn to page 25*)

Chicago Managers Expect New High In Attendances

Opera, Symphony Orchestra and Chief Concert Series Promise Brilliant Year

By RENÉ DEVRIES

CHICAGO.—The 1942-43 season looms as one of the most brilliant of the past decade notwithstanding the attitude of some defeatists among timid musicians. The courageous ones, always on the offensive, are laboring with renewed energy and enthusiasm. They keep their work prominently before the public, give of their best, and thus achieve more engagements and larger classes in an era of new opportunities.

The most conservative among Chicago managers foresee a good year for concerts. If the interest shown by the general public in matters of music these past few weeks is taken as a criterion, many new highs in attendance records will be witnessed within the next few months.

The Chicago Symphony Orchestra, Chicago Opera, History and Enjoyment of Music Series, the Adult Education's Piano Series all have more subscribers at this date than heretofore. Harry Zelzer, Bertha Ott and Henry E. Voegeli, the triumvirate of leading impresarii here, are all sanguine in their predictions since there will be no letdown in the number of concerts they will manage.

Twenty-six soloists will be heard during the Chicago Symphony Orchestra season opening October 15 in Orchestra Hall. Twenty-eight Thursday-Friday con-

(*Please turn to page 20*)

NATION'S ORCHESTRAL EXECUTIVES DISCUSS PROBLEMS

in a two days' session at Cleveland. Around the conference table in the board room at Severance Hall, beginning at lower left, and reading toward the right, are: George H. L. Smith, assistant to the manager of the Cleveland Orchestra; J. P. Hayes of Washington: John S. Edwards of St. Louis; Howard Harrington of Indianapolis; Murray G. Paterson, Detroit; Edgar Friedlander, Cincinnati; George E. Judd, Boston; Arthur J. Gaines, Minneapolis; Edward Specter, Pittsburgh; Howard K. Skinner, San Francisco; Mrs. Leiland Atherton Irish, Los Angeles; Arthur M. See, Rochester, and Henry E. Voegeli, Chicago. Carl J. Vosburgh, manager of the Cleveland Orchestra, host and chairman, is seated at lower right. (Story on page 4.)

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October 1, 1942
Sixty-Third Year

Major U. S. Symphonic Bodies to Tour Army Camps

Plans are being perfected by C. C. Cappel, of the USO-Camp Shows music division, for the appearance of at least 12 major symphony orchestras at army camps and naval stations throughout the country during this season. Mr. Cappel told the Musical Courier that the orchestras not only will visit military and naval centres in their own localities but will fulfill out of town engagements.

"Managers of the orchestras have told me that the men are with us 100 per cent," said Mr. Cappel. "Furthermore, members of the boards of directors also have pledged themselves to co-operate. The problem of transportation will be met by USO-Camp Shows."

Since James C. Petrillo, president of the American Federation of Musicians, has publicly pledged his organization to the war effort, it is not believed that the unions will present any obstacles. With each union independent in its own area, permission will be sought for the men to donate their services.

Mr. Cappel said he would announce the names of the orchestras later. It is known, however, that negotiations are under way with the New York Philharmonic, Indianapolis Symphony, Chicago Symphony, Los Angeles Philharmonic and other ensembles. Eugene Ormandy will conduct the Philadelphia Orchestra at Fort Dix, N. J., in the first of the series tonight.

Some engagements at the camps will be fulfilled while the orchestras are on their tours, the dates being fixed between regular concert engagements. Complete orchestral programs will be offered and soloists, if any, will be drawn from the personnel of the orchestras themselves.

The plans of Mr. Cappel were outlined in the last issue of the Musical Courier.

Orchestral Managers Back USO Plan

(*Picture on page* 3)

CLEVELAND, O.—In honor of the 25th anniversary season of the Cleveland Orchestra, its manager, Carl V. Vosburgh, invited the managers of the nation's major symphony orchestras to hold their annual convention at Severance Hall. The usual December meetings of the past had been stepped up to the 9th and 10th of September, so that action could be taken in regard to the manifold problems arising from the complicated war situation.

Arthur Judson of New York, and Harl McDonald of Philadelphia, found it impossible to attend the session. Around the conference table were: Mrs. Leiland Atherton Irish, Los Angeles; Howard Harrington, Indianapolis; George E. Judd, Boston; Henry E. Voegeli, Chicago; Edgar Friedlander, Cincinnati; Murray Paterson, Detroit; Arthur J. Gaines, Minneapolis; Edward Specter, Pittsburgh; Arthur M. See, Rochester; John S. Edwards, St. Louis; Howard K. Skinner, San Francisco; and J. P. Hayes, Washington.

The chief problems discussed were those of financial subsidies to meet deficits; transportation for tours and that of patrons to the concerts; and union problems when forced to cut salaries or possibly shorten seasons. While all agreed as to the difficulties none had found their complete solutions. However, the managers all seemed hopeful and optimistic about the future. The necessity of preserving our cultural heritage, of offering food for mind and spirit and lifting of morale in these war years was stressed by all.

C. C. Cappel, former manager of Washington's National Symphony, and now manager of concert activities for the USO outlined a plan by which orchestras could appear at the camps along the routes of their various tours. This was accepted with enthusiasm.

The guests were royally entertained and were delighted with the beautiful structure of Severance Hall, home of the Cleveland Orchestra.

Dr. Artur Rodzinski this season celebrates his tenth anniversary as conductor of the Cleveland forces. During his guest appearance with the New York Philharmonic, the first conductor of the Cleveland Orchestra, Nikolai Sokoloff, has been invited to return and conduct a pair of concerts in commemoration of its silver jubilee.

Three extensive tours are planned for the season: one in November; one in February and one in March. While the regular concerts and CBS broadcasts on tour will be under the baton of Dr. Rodzinski, Rudolph Ringwall, associate conductor, will preside over the afternoon special Children's Concerts.

ROSA H. WIDDER.

Tchaikovsky Villa Restored

Reports from Russia state that Tchaikovsky's villa at Klin, formerly held by the Nazis but recovered by the Russians in their drives last winter, has been restored after wanton vandalism. The Soviet Government will retain one room in the state in which it was found, the scores of Tchaikovsky torn and trampled on the floor, and a bust of the composer toppled from its pedestal.

Federated Music Clubs Call Off 1943 Biennial

PROVIDENCE, R. I.—Instead of a Biennial Convention in Detroit in 1943, in order to cooperate with the Government in saving transportation, the National Federation of Music Clubs decided, at the recent meeting here of its Board of Directors and State and District President Council, to hold only an election of officers. The American Music Festival will be held over the radio during National Music Week in 1943, as will the biennial contests and prize awards for young artists. A drive for a 10 per cent increase in members was authorized.

It was also voted to authorize an interchange of the young artist winners with Brazil, where a federation, modelled after the one in this country, may be established. The first Students composition contest ever held under Federation auspices, by which it is hoped to add a piano solo, trio for piano, violin and cello, a composition for piano and violin, cello or viola and a song with piano accompaniment to repertoire, was authorized. The Board of Directors accepted the offer of the Edgar Stillman Kelley collection of chamber music as a loan library.

Opposition to the ban of James C. Petrillo on the making of recordings and use of student ensembles on the air was strenuously voiced and the 450,000 individual members were asked to work for revocation of his action.

Philadelphia Orchestra Members in Army

Four members of the Philadelphia Orchestra are now engaged in music-making for Uncle Sam and will be absent from their posts when the orchestra starts its new season.

Gordon Pulis, assistant first trombone and Frederick Vogelgesang, violinist, are members of the Army Air Corps Band at Bolling Field, Washington, D. C. The former is first trombonist while the violinist is now assistant first horn. Paul Shure, violinist, as a member of the Philadelphia Navy Yard Band is playing cymbals and bass drum. Mason Jones, first horn player, is with the Marine Band in Washington.

Among other members, Allen Farnham, violinist, is at Camp Lee, Va., and Herbert Pierson, second horn player, is at Fort Monmouth, N. J.

Sergt. Snowdon to Manage Army Benefit Tour of MacDonald

Sergeant Edward W. Snowdon, former vice-president of Management Chas. L. Wagner, Inc., has been ordered from his assignment in the Signal Corps, at Fort Monmouth, N. J., to detached duty. Sergt. Snowdon will manage the tour of Jeanette MacDonald, soprano, for Army Emergency Relief. Miss MacDonald opened her tour of twelve cities in Oklahoma City on Labor Day and expects to net the fund more than $50,000.

Gagliardi Joins Service

Carmine Gagliardi, tenor, is now a private in the U. S. Army and stationed at Fort Devens, Mass., where he has given several recitals for his fellow service men.

Simon Enlists

Robert E. Simon, president of Carnegie Hall, has passed his physical examination and been inducted into the U. S. Army at Camp Upton. Mr. Simon, like many other musicians, enlisted.

Composer in Army

John Charles Sacco, composer-conductor, is now a private, first class, at Keesler Field, Biloxi, Miss.

Detroit Symphony Returns to Radio

By AUGUST MAEKELBERGHE

DETROIT, MICH.—Speculation as to whether the Ford Motor Company would sponsor another broadcast series using the Detroit Symphony is ended: on October 18 the orchestra will begin a series of twenty-one weekly broadcasts over WWJ—The Detroit News Radio Station. The sponsor is Sam's Cut Rate, Inc., and the series will be donated solely to the sale of war stamps and bonds.

Programs will be an hour in length, from 6 to 7 P. M., and will immediately follow the NBC-Arturo Toscanini Broadcasts from 5 to 6 P. M. Concerts will emanate from the Scottish Rite Auditorium of Masonic Temple and will be open to the public free of charge.

Detroit's first musical war casualty was announced when Manager C. J. Gillespie, of the Masonic Temple concert series, received a wire cancelling the appearance on Nov. 3 of the Philadelphia Orchestra due to restrictions on civilian travel. Mr. Gillespie announced that a substitute performance will be booked immediately.

The Detroit Symphony's regular subscription season will open in Masonic Temple, Oct. 15, with Désiré Defauw conducting.

Darcy Aids Red Cross

Emery Darcy, American heroic tenor of the Metropolitan Opera, will be presented in concert at Oak Park, Ill., on Oct. 23 by Siloam Commandery, No. 54, K.T. The concert, in commemoration of the commandery's sixtieth anniversary, will be given for the benefit of the Red Cross.

Marian Anderson to Launch Ship

When the new 10,000 ton Liberty Ship to be named for Booker T. Washington is launched at Wilmington, Calif., it will be sponsored by Marian Anderson, contralto, who has been named to christen the vessel.

Stewart Heads Re-formed Orchestra in Baltimore

BALTIMORE, MD.—With its directing body organized and ready to function, its conductor chosen and opening date set, the Baltimore Symphony Orchestra looks ahead to a new phase of its career, already a quarter of a century old. At a meeting held at the Peabody Conservatory, attended by music lovers and civic leaders, during which Mayor Howard W. Jackson spoke, the Baltimore Symphony Orchestra Association, Inc., was formed and Reginald Stewart, director of Peabody, was announced as the conductor.

The season, tentatively scheduled at 28 concerts, will open at the Lyric on Nov. 19. The orchestra will number 90 men and the regular concerts are to be held on Thursday evenings. The house, for these concerts, will be scaled from 50 cents to $2.50.

In addition to the regular Thursday evening series, the city of Baltimore, for $50,000, will purchase five Saturday morning children's concerts and six Sunday evening adult concerts, these to be given at popular prices as in years past.

Mr. Stewart, who has drawn up the entire plan on which the establishment of the new orchestra is being formed, has already started auditions for members of the orchestra. The men will be engaged on a weekly basis and there will be five rehearsal days each week and three weeks of such intensive rehearsing before the season opens. While local musicians will be used wherever possible, Mr. Stewart realizes that he may have to import some players.

There will be no public campaign for funds this year, but a number of individual pledges are now being secured. As announced in this magazine earlier, the Musical Union of Baltimore has given $2,500 to the association.

Robert E. Lee Taylor, is president of the new corporation, the other officers being H. Warren Buckler, Jr., secretary, and Herbert E. Fallin, director of the city budget, treasurer. The incorporators of the association include Mayor Jackson, Philip Perlman (former City Solicitor, who drafted the certificate of incorporation) and Douglas H. Gordon.

Mayor Jackson, a warm advocate of the value of music as an aid to morale during war time, expressed himself as follows: "If music is good in peacetime, it is more than ever needed in dark days such as these. This is the beginning of a new era in municipal music."

GUSTAV KLEMM.

HOLLYWOOD:

"NEW CAPITAL OF MUSICDOM"

by Margaret Walters

Hollywood, which in recent years has attracted many noted European composers and other eminent artists, who have established residences there, is the subject of first-hand impressions gathered by Margaret Walters, of the Musical Courier staff, in her recent sojourn on the West Coast.—EDITORIAL NOTE.

The hum of a plane so far in the air that it looked like a mere dot, the whir of the wheels of a motor-truck a half block away, and the buzz of a nearby fly! Whoever would think that any one of these perfectly normal happenings would ruin the "take" of a film important enough to feature lovely little Deanna Durbin?

It was only a matter of time—a very few minutes in fact—to dispose of the air and earth conveyances, but it took a can of flit to get rid of the fly. The "time out" signal gave way to a "Roll 'em," and once again action! All this served as my introduction to the set where Deanna Durbin, idol of old and young fans of the screen, was making her latest picture, Forever Yours.

I watched with intense interest in a world of which I had little former knowledge, a fascinating world of glamour which reduces itself to real labor when viewed from the inside.

During the rest period, which followed an intensive hour of work, Deanna invited me across the lot to her own bungalow, built by Universal Pictures, for her convenience during filming time.

Intrigued with the weather vane atop the house, I inquired about it. It represents a small musical staff, with a low D and a middle D, and swings in the wind as an everlasting reminder of the accomplishments of D. D. This was designed and presented by her teacher and friend, Andres De Segurola.

Gay Musical Cottage

The little white house is built after a typical California type. One enters through a gate arbor covered with pink roses along a candytufted path, and through the front door and into a living room furnished in pastel tinted pieces, a green rug and shell pink walls. A studio upright piano, matching white, the first instrument given her by the company, stands as a prized possession. A kitchen, a lounge room and a dining alcove complete the little house, which is almost as charming as the girl herself.

Here every day during lunch time comes Mr. De Segurola, her teacher, to whom she refers lovingly as "Maestro." His accompanist, Dorothy Davison, presides at the piano and a lesson goes on.

It was my good fortune to be present at a lesson and to hear the lovely fresh tones and artistic intelligence displayed by the young singer. The maestro beamed happily as he told me that all the songs which Deanna will sing in forthcoming films will be chosen from the repertoire upon which he and she have decided. Spots in pictures will be arranged for the interpolation of these songs so that she may keep a high standard of choice.

"And now," suggested the Maestro at the completion of the lesson, "I shall leave you to the tender mercies of your guest." Whereupon he went upon his busy way and left us to chat over the luncheon table.

Interest in Music Keen

It seems almost phenomenal that a youngster who has had the plaudits of the whole world of cinema-goers like Deanna should be so totally unspoiled—almost, I should say, to the point of being naively shy. Beautiful to look upon, she has, in everyday life as in her films, a delicacy of charm and freshness.

Her interest is centered almost entirely on music. As soon as her film work ceases to demand so much time, she expects to have a career in this art. Already the opera stage has beckoned via a very definite offer, but she feels she has time to mature musically before taking this important step.

"My music," she said, upon my inquiry as to her hobbies, "is the only one that I indulge or even care to indulge. With my husband in service, I have something really to keep my mind occupied outside of working hours—which is the other important part of my existence.

"I appreciate very much the effort my producers make to give me every chance in each picture to do something worthwhile musically and keep my identity with the music world. For instance, in the present film, which has to do with China, as you have seen. I sing several Chinese songs. The queer scale and odd tunes are completely intriguing and I am sure the public will be interested in the melodies."

I asked Deanna if she would say she had a "yen" for Chinese music. She laughed merrily, a silvery bell laugh, in unison with one which rang to bring her back to the set.

"Back to work," she said, and with a gracious smile and handshake hurried away to take her place again on the sound-stage.

How wonderful, thought I, to have accomplished so much in so short a time, to have secured and hold the genuine love of the whole filmgoing world!

Photo by Ray Jones, © Universal Pictures Co., Inc.

DEANNA DURBIN

LOTTE LEHMANN,

soprano of the Metropolitan, in Santa Barbara, Calif. Mme. Lehmann spent the summer on the West Coast, vacationing and teaching a master class of young singers. She starts her annual nationwide concert tour in October and returns to New York in December for her Metropolitan Opera season.

News Of West Coast Musicians

The Hollywood Bowl, despite wartime restrictions, closed its most difficult year with a profit slightly over $1,000, according to Mrs. Leiland Atherton Irish, executive vice-president of the Southern California Symphony Assn., which undertakes the Bowl season as well as the winter concerts with the Philharmonic Orchestra. R. D. S.

• • •

Jose Iturbi began work on Sept. 22 at the M-G-M studios in Culver City in the film, Private Miss Jones. Iturbi, whose permanent home is in Beverly Hills, has signed a contract to play "himself" in this picture, under Joseph Pasternak's direction. He returns later in the fall to conduct the Rochester (N. Y.) Philharmonic Orchestra.

• • •

Dennis Morgan and Irene Manning have filmed the operetta, The Desert Song, at Warner Bros. Studios. The book has been revised and modernized, it is said, to make a plausible, up-to-date story in which the music fits smoothly.

Jeanette MacDonald will donate the entire proceeds from her Fall concert tour to the Army Emergency Relief. Since Pearl Harbor, she has devoted all of her time exclusive of picture work to singing before or for the benefit of U. S. fighting men, and made a summer tour of the camps in the heat belt.

Her husband, Gene Raymond, composer of songs, is now in England with the American Air Force Combat Command.

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Nan Merriman, artist student of Mme. Alexia Bassian, who won the California contest for the Cincinnati Summer Opera, learned the role of Frederick in Mignon at 24 hours' notice. She appeared in two Mignons and two Rigolettos in one week.

• • •

Margaret Phelan, artist student of Lazar Samoiloff, who won the Hollywood Bowl auditions and a solo appearance

(*Please turn to page* 22)

PAN AMERICA: Buenos Aires Opera Season Produces Brilliant Revivals

By JORGE M. WHITE

BUENOS AIRES.—At the Colon the performances of Verdi's Ballo in Maschera, under the baton of Ferrucio Calusio, presented baritone Leonard Warren in one of his best roles as Renato. He stopped the show after his singing of Eri tu. Florence Kirk, in her debut as Amelia, exhibited promising, opulent tonal resources, Frederick Jagel sang Ricardo with intelligence and ease. Lidja Kindermann (Ulrica), Adelina Morelli (Oscar), Joaquin Alsina, Juan Zanin completed the cast.

Massenet's Manon had a spectacular presentation with the complete Cour de la Reine Scene, which used the revolving stage and featured a delightful ballet by Margarete Wallmann. Solange Petit Renaux, returning after an absence of four years, was a truly Gallic heroine and sang her part with notable brilliancy and warmth. Raoul Jobin displayed fine histrionic and vocal powers as Des Grieux, Felipe Romito (Lescaut) and John Gurney (Count) were the other principals. Albert Wolff's conducting kept the performance moving with spirit and had authentic style.

Marouf Revival and Balanchine Premiere

The next performance brought the revival of Rabaud's Marouf, not heard here since 1925, and the world premiere of George Balanchine's Ballet Concerto, based on the Mozart Concerto No. 5 for violin and orchestra.

In the latter, Pavel Tchelicheff's sumptuous décors and costumes created a gratifying spectacle. As a ballet master Balanchine achieved marvels and the troupe exhibited remarkable discipline and skill. Maria Ruanova, Nelida Cendra, Estela Deporte, Iurek Shabelevski, Michel Borovski, Jorge Tomin were the principals. Carlos Pessina performed the violin solo with mastery of style and beautiful tone, and Juan José Castro was the orchestral leader.

The Rabaud revival presented Jobin as the protagonist, excellent in voice and histrionism. Marcelle Denya as the Princess displayed her accomplished musicianship and Charm. John Gurney (Sultan), Felipe Romito (the Vizir), Martial Singher (Ali), Sara Cesar (Fat umah) and others completed the large cast, under the stage directives of Otto Erhardt. Wolff's reading of the score had poetry and Oriental atmosphere and Balanchine's choreography for the second act was skillfully danced.

Mozart Opens German Series

The German operatic series was opened with a performance of Die Zauberflöte, conducted by Fritz Busch with a cast which listed: Giacomo Vaghi (Sarastro), Rachele Ravina (Pamina), Rayen Quitral (Queen of the night), Edward Kane (Tamino), Martial Singher (Papageno), Beatriz del Sel (Papagena), Lidja Kindermann, Irene Jessner, Maria de Beneditis (three ladies), Zaida Negroni, Clara Oyuela, Amanda Cetera (three boys), Herebert Janssen (Speaker). This performance shall be reviewed in the next correspondence.

Brailowsky Feted

Alexander Brailowsky's appearances continued with phenomenal success before enormous crowds. After a series of six recitals sold out in advance, Brailowsky appeared as soloist with the Colon Orchestra in three concerts conducted by Albert Wolff. He played two concertos at each—the Tchaikovsky in E flat, Franck's Variations Symphoniques, the Beethoven No. 3, Chopin No. 1, Liszt's No .1 and Totentanz, the last making a strong finale. There was enthusiastic applause for Brailowsky and Wolff. The latter's conducting exhibited the greatest unity of purpose with the soloist.

Foto Arevalo

LAURITZ MELCHIOR, heroic tenor of the Metropolitan Opera Association, and Mrs. Melchior with Samuel Piza, upon their arrival in Costa Rica on their Latin-American tour, which started in August.

Brailowsky's Concerts Extended in Buenos Aires

BUENOS AIRES.—Brailowsky, originally scheduled to give six recitals in Buenos Aires recently, has extended his series here by popular demand. The original events were sold out and three concerts with orchestra added before he arrived in Argentina. Tickets were disposed of for all the latter in one day, so great was the demand to hear the artist, and subsequently an added seventh recital sold out three weeks in advance. Ernesto Quesada, South American impresario thereupon arranged for the pianist to remain in Buenos Aires long enough to give there the Chopin cycle in which he is scheduled to appear in New York this winter.

Pinza Opens Season

EZIO PINZA

In addition to the role of Basilio in The Barber of Seville, which he sang with the Montreal Opera Company to open his fall season, Ezio Pinza will be heard also as Mephistopheles in Faust and as the father in Louise. He will sing seven performances with the San Francisco Opera and fulfill several concert engagements in the Mid-West before rejoining the Metropolitan.

Metropolitan Artists Hailed at Colon's First Tannhäuser

BUENOS AIRES.—The year's first Tannhäuser at the Teatro Colon in Buenos Aires had a marked public enthusiasm. The cast, headed by Lauritz Melchior in the title role, included Rose Bampton, Herbert Janssen, and Norman Cordon under the baton of Fritz Busch.

McArthur Adds Radio Series

Edwin McArthur has been engaged for five additional appearances as conductor over the NBC Pacific Coast network. He conducts the Standard Symphony. The concerts will be broadcast by the Don Lee network.

Jagel in 20 Performances at Colon Opera

BUENOS AIRES. — Because for a time Solange Renaux was detained in Lisbon, performances of Manon Lescaut, Barber of Seville and Traviata at the Colon in Buenos Aires, had to be withdrawn temporarily but production schedules were later adjusted. Frederick Jagel added eight performances to the original 12 he was scheduled to sing in Buenos Aires. Operas in which he sang leading roles include Aida, Norma, Boccanegra and Masked Ball and he was preparing to add Pelleas. The principals for Masked Ball were all Americans including Florence Kirk, Leonard Warren and himself. Norma was sung on Argentine Independence Day before the President and diplomats.

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President

MARKS LEVINE
Director, Concert Division

THE DANCE: Art of Spanish Dance Exemplified In Vivid Fashion by Argentinita

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

As you have probably guessed, Argentinita is named after her birthplace, Argentina, "ita" being the Spanish diminutive. You undoubtedly know that Argentinita is, by pretty nearly unanimous consent, the greatest living exponent of the Spanish dance.

Watching her in recital, the reason is apparent. No too-obvious pyrotechnics, no display for its own sake, but art, and grace, and a controlled, flowing line. And the personality that is conveyed over the footlights!

A few steps are taken and she is in perfect *rapport* with her audience. And an Argentinita audience is something unbelievable. It wriggles with delight, it taps out rhythms, it roars approval, it radiates good fellowship. It even bandies cheery words with the dancers on stage.

Nor is Argentinita the one to let a quip of any kind pass. She quickly flashes an answer, be it in English or Spanish, and the audience with approving shouts of *"Olé!"* cheers back.

Yes, an Argentinita audience is a phenomenon, but one of long standing. One, as a matter of fact, that came into being long since when Argentinita did an impromptu dance to some band music and attracted such a multitude that traffic was blocked! The dancer was haled into court by a perspiring and indignant policeman, who charged little Encarnacion Lopez with dislocating traffic. She was virtually a baby at the time.

With her natural ability, Argentinita could have coasted along, but that was not her way. Though she is primarily a specialist, anyone who knows dancing will realize that a good foundation underlies all of her work. This is not strange, considering that after her ballet training she spent years of research uncovering unexplored mysteries of the Spanish dance and recreating them in terms of the theatre.

Castilian or gypsy dancing is not a mere matter of swaying prettily to some beguiling rhythms. In no dance is physical sound so important or are rhythms so complex. Argentinita can, as nobody else, synchronize the sounds of palms, feet, fingers, castanets and tongue—any one of which is difficult enough.

ARGENTINITA DEMONSTRATES a Spanish dance for a group of students at Jacob's Pillow, Lee, Mass.

Concerning Castanets

Take castanets, for instance. Argentinita will patiently explain that they are made of special wood (granadillo) that comes from Africa, that they are carved with the greatest of care, and that they are capable of great tonal gradation. She will illustrate by a pianissimo roll (click, click click) and a *forte* one (*CLICK, CLICK, CLICK*), which is a full tone lower. The high pair is called the "girl," and carries the melody; the other set, the "boy," will beat out the rhythm. The little instruments are not easy to control.

American audiences have a great fondness for the castanets, but in reality, according to the dancer, they are not used as much as the other sounds. Heel-and-toe dancing, the *zapateado*, is very complex. There is a certain superficial resemblance to tap-dancing, but the technique is quite different. When castanets are not used, that and finger snapping are used to convey the rhythm. In the more complex dances everything goes on together—feet, hands, and tongue.

It was not until 1938 that Argentinita reached this country. Since then she has made several nationwide tours. She holds decided opinions about American audiences and the native dance scene in general. Argentinita maintains that Americans not only love the dance, but are themselves natural dancers. She is fascinated by Negro dancing, and is serious about her contention that jazz dancing is true art.

One can readily understand the mutual admiration between Argentinita and Americans. Both have in common a predilection for strong and emphatic rhythms, for sparkle that approaches effervescence, for vigorous and direct melody. Neither is overly esthetic or esoteric; movement and life are what count. And, after all, what is Dance? *Olé*, Argentinita!

Dance News

The Season of Ballet, opening at the Metropolitan Opera House on Oct. 6 promises many new and exciting events. During the Ballet Theatre's first run (Oct. 6 through Oct. 11) there will be two United States premieres, the Chagall-Massine-Tchaikowsky Aleko, the all-Mexican ballet, Don Domingo, and a restaged Petrouchka.

The Ballet Russe de Monte Carlo will take over on Oct. 12 with a New York premiere of Nijinska's Snow Maiden and a revival of the same choreographer's ballet, Chopin Concerto. One of the highlights of the Ballet Russe engagement (Oct. 12 through Oct. 20) will be the world premiere of Agnes de Mille's Rodeo, with an especially commissioned score by Aaron Copland. The orchestra will be under the direction of Franz Allers.

When the Ballet Theatre returns for its final performances (Oct. 22 through Nov. 1) there will be three more United States premieres and the same number of revivals. The new ballets, all of which were previously seen only in Mexico, are Antony Tudor's Romeo and Juliet, Anton Dolin's Romantic Age and the late Michel Fokine's Helen of Troy. The revivals will be Billy the Kid, Coppelia and Dark Elegies . . .

A joint recital was given by Katherine Bollard, dancer, and Walter Eisenberg, violinist, at the Studio Theatre on Sept. 20. Lehman Goodman was the accompanist . . . The Humphrey-Weidman School resumed classes for the winter on Sept. 21 . . . The concert trio, Jane Dudley, Sophie Maslow and William Bales, will make their first New York appearance under the auspices of the Washington Irving Series on Nov. 28 . . . La Meri and her Natya dancers met with such success during the Hunterdon Hills Playhouse season at Jutland, N. J., that a permanent dance center will probably be established.

IVA KITCHELL
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37th Season Begun by Institute of Musical Art

The Institute of Musical Art of the Juilliard School began its 37th season on Oct. 1. Private lessons are given at preparatory centres in Manhattan, The Bronx, Brooklyn, Long Island and Westchester. Students at these centres meet for class lessons on Saturday mornings at the Institute. The preparatory department also began its season on Oct. 1.

Dr. Peter M. Riccio has been appointed to the staff of the Languages and Diction department. Dr. Riccio, an assistant professor of Italian at Barnard College and a member of the faculty at the Juilliard Graduate School, will teach Spanish and Italian Elementary Diction and Grammar.

Damrosch Opera Cast Chosen

Mary Lida Bowen, of Baltimore, will sing the leading soprano role in Walter Damrosch's opera, The Opera Cloak, to be premiered on Nov. 3 when the New Opera Company launches its 1942-43 season at the Broadway Theatre, New York. Others in the cast will be Gilbert Russell, tenor; Virginia McWatters, coloratura soprano; Elsa Zebranska, mezzo-soprano; Nathaniel Sprinzena, tenor; and Alois Poranski, bass. The composer will conduct. The work will be coupled with Moussorgsky's Fair at Sorochinsk, which will have Marina Koschetz and Michael Bartlett in the leading roles.

Chotzinoff in New Post

Samuel Chotzinoff, former director of serious music, Blue Network, on Sept. 27 became manager, music division, of the NBC program department.

3 Guest Leaders for Philadelphia Orchestra

Three guest conductors will share the podium of the Philadelphia Orchestra with Eugene Ormandy, music director, this season. The ensemble, observing its 43d year in its home city and its 40th in New York and Washington, D. C., opens its Philadelphia season on Oct. 2. Arturo Toscanini conducts on Nov. 20 and 21 and Feb. 26 and 27; Hans Wilhelm Steinberg on Nov. 13, 14 and 16; and Saul Caston, associate conductor, on Feb. 12 and 13.

Petri Resumes Piano Classes at Cornell

ITHACA, N. Y.—Dr. Egon Petri has resumed his piano classes at Cornell University. During the summer Dr. Petri conducted his master class at the university and 18 of his pupils took the full term and six others were present for shorter periods. Among the young artists who came from all parts of this country and Canada were 12 who had studied with him before at Cornell or when he was teaching in Poland.

Valuable Back Issues
10c each

Owing to the exigencies of storage space, the Musical Courier is clearing out files, and will dispose of back issues for 10c each while they last.

These numbers date from 1926 to the present time and contain valuable articles, biographies, reviews, and reference material.

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CLEVELAND

New Appointments Are Made to Musical Posts

CLEVELAND, O. — Unusual features marked the final week, added to the four originally scheduled, in the Summer Pops by the Cleveland Orchestra under Rudolph Ringwall's direction.

The first of these events was a benefit for the Orchestra Pension Fund, the artists donating their services. They included Dr. Jerome Gross, surgeon-violinist, who contributed a vibrant performance of the Tchaikovsky Concerto and several encores; Cleveland's own Metropolitan Opera soprano, Thelma Votipka, appeared as soloist for the first time with the orchestra, although heard here often in opera and in the festival week. Miss Votipka has never appeared in finer form than on this occasion, and she reaped the laurels she so generously deserved. The guest conductor was Herman Adler, an especial favorite among past guest conductors. His offerings were vital, smooth and at times stirring. They included a novelty in the adagio movement from Symphony No. 1 by Khrennikoff, young Soviet composer.

The popular piano team of Fray and Braggiotti was forced to undergo a slight change. Substituting for Mr. Fray, who is doing military duty, was young Walter Shaw, winner of the Walter Damrosch scholarship at Juilliard in 1936, an efficient collaborator. Braggiotti's Spanish Rhapsody and Gershwin's Rhapsody in Blue were well received, and many of the encores were intriguingly played.

The final concert brought Artur Rodzinski from his Massachusetts farm as guest conductor in Jerome Kern's Scenario for Orchestra on Show Boat themes, written at the behest of Dr. Rodzinski. Another visitor was young Sylvia Zaremba in a return engagement, after having impressed earlier in the season with her playing of Mozart's D minor Concerto. Under Mr. Ringwall's baton she performed the A major Mozart Concerto, and again scored with her mature, poised performance. Encores were forthcoming, the audience acclaiming this 11-year-old artist.

New Appointments

Several recent appointments have followed the resignations of leading musicians from Cleveland posts.

George P. Strickling has been named director of the Singers' Club, in succession to Boris Goldovsky, who has taken up teaching posts at the New England Conservatory and Longy School of Music in Boston.

Arthur Quimby has resigned the curatorship of musical arts at the Cleveland Museum of Art after 20 years' work here, and his professorship at Western Reserve University, and will become head of the Music Department at Connecticut College, New London, Conn. Walter Blodgett will succeed in the Museum post. He is known for the festivals of church music he has conducted here.

Orchestra Changes

The Cleveland Orchestra has appointed Tossy Spivakovsky as its new concertmaster, to take the place of Hugo Kolberg, who resigned at the end of the last season.

William Lincer, formerly of the Gordon String Quartet, joins the orchestra as solo violist replacing David Schwartz, now a member of the U. S. Air Corps. Gino Cioffi is the new first clarinetist, taking the post of Robert McGinnis, who resigned to join the U. S. Navy Band. Cloyd Duff, formerly of the Indianapolis Symphony, becomes the tympanist while Theodore Schettler, also from Indianapolis, joins the double bass section. New violinists are Louis Krasner, Henryk Kaston and Sam Colove, the latter formerly of the Pittsburgh Symphony. Sebastian Caratelli, formerly of the NBC Orchestra, is the new second flute. Anthony Sophos and Robert Ripley are new cellists.

ROSA H. WIDDER.

Faculty Committee to Direct Cleveland Institute

CLEVELAND. — A faculty committee, headed by Ward Lewis, dean, will direct the affairs of the Cleveland Institute of Music during the absence of Beryl Rubinstein, director, now a captain in the U. S. Army. Capt. Rubinstein, who has been with the institute for 21 years, first as head of the piano department under Ernest Bloch and later as director, will serve as a special service officer to develop and direct musical activities within the Fifth Corps Area. He is stationed at Fort Knox, Ky.

Cincinnati Conservatory To Dedicate Organ

MARJORIE GARRIGUE

Pogue Studio

By MARJORIE GARRIGUE

CINCINNATI.—The new organ, given by John W. Hausserman, Jr., as a memorial to the late Bertha Baur, who was president emeritus of the Cincinnati Conservatory of Music, is expected to be dedicated shortly after its installation this month.

The gift of the American composer was one of the most important events marking the 75th anniversary of the founding of the conservatory. The organ was designed by Ernest White, organist of the Church of St. Mary the Virgin, New York.

Opening on Sept. 4, the new term saw several additions to the faculty. The new teachers are John Redhead Froome, drama department; Anton Bilotti, pianist; Leonard Watson, of the Cincinnati Symphony, cellist; and Mrs. Lewis Earle Lee, English department.

Despite the curtailing effect of the war, there were 490 students attending the recent summer session. At present 90 former students are in the armed forces.

The symphony orchestra of the conservatory concluded its 220th broadcast recently over CBS with Alexander von Kreisler conducting. The Symphonic Band, another feature of the work, is conducted by Frank Simon.

Dorothy McVitty, winner of the Hour of Charm scholarship contest, is continuing her vocal study at the school.

Ruth Ray Plays in Peoria

CHICAGO.—During recent months Ruth Ray has been giving violin recitals, playing in ensemble concerts and teaching in Peoria, Ill., where she heads the violin department at the College of Music of Bradley Polytechnic Institute. At her recitals she played her own arrangement of the Castrucci G minor sonata, besides the Bruch Fantasia and lighter numbers by Saint-Saëns, Boulanger, Dinicu-Heifetz, Milhaud and Ries.

As first violinist in the Bradley String Quartet, she appeared at the College of Music in quartets by Haydn and Dvorak and with Margaret Cree, cellist, and Olga Sandor, pianist, played on the Harriet Todd Sunday Series in trios by Beethoven and Arensky.

Lawrence Tibbett, Jr., Weds Edith Witte

Lawrence Tibbett, Jr., and Edith Ernestine Witte, dancer, were married on Sept. 13 at the Church of the Angels, Los Angeles. Tibbett, son of the Metropolitan Opera baritone, is a corporal in the Army Signal Corps. His bride is the daughter of the late Roland Witte, who was the manager of Ernestine Schumann-Heink, for whom she was named. Richard Tibbett, twin brother of the groom, was best man.

Omaha Tuesday Club Announces Concerts

OMAHA.—The Ballet Theatre and the Minneapolis Symphony, with Dmitri Mitropoulos conducting, will headline the Tuesday Musical Club program for next season, on Jan. 8 and April 12, respectively. Astrid Varnay, soprano, of the Metropolitan Opera, will open the series on Oct. 14. Vronsky and Babin, two-piano artists, will play on Nov. 23, and Isaac Stern, American violinist, will be introduced on Feb. 23.

This year marks the fiftieth anniversary of the Tuesday Musical Club, originally a group of music lovers who met in private homes with programs by active members. Juliet McCune was re-elected president.

The ninth region high school music competition-festival brought 3,233 contestants and sponsors from eight states to Omaha recently. Competition this year was confined to solo and small ensemble groups, since events for large groups such as choruses, bands, and orchestras were eliminated because of travel restrictions. Lytton Davis of Omaha was festival manager.

H. M. R.

Pianist Weds Film Actress

Count Aldo Solito de Solis, pianist, and Gale Page, film actress, were married on Aug. 17 at Coeur d'Alene, Idaho.

BRONISLAW HUBERMAN, violinist, who has appeared with the New York Philharmonic-Symphony Society in Carnegie Hall and at the Lewisohn Stadium, gives his first New York recital of the season in the former auditorium on Oct. 18. It will be a "pops" concert in admission scale and in program content.

Photo by Suse Byk

Nicolai Malko to Lead Grand Rapids Symphony

Nicolai Malko, newly appointed conductor of the Woman's Symphony Orchestra of Chicago, has also been engaged to lead the Grand Rapids Symphony of Grand Rapids, Mich., for the season 1942-43.

Seven concerts are given each year.

LONDON MUSIC AIDS ALLIED CAUSE

By HUGH LIVERSIDGE

LONDON.—For the past two years at least music has played a great part in Britain's war effort. The government through the council for the Encouragement of Music and the Arts—C.E.M.A.—has done great service. The Rt. Hon. R. A. Butler, M. P., Minister of Education, has paid glowing tribute to music's part in uplifting and sustaining morale. Many musicians—like Myra Hess, Parry Jones and Ivor Newton—have toured in "blitzed" areas and factories.

Other younger musicians have joined the fighting services. I list below some of the more prominent members:

Edmund Rubbra, composer, Army; Alan Bush, composer, Royal Army Service Corps; Alan Rawsthorne, composer, Army; and the following members of the Central Band, R.A.F.: Howard Ferguson, composer; Griller String Quartet; Blech String Quartet; Denis Mathews, violinist; David Lloyd and Redvers Llewellyn, tenors; Keith Falkner, bass; John Hunt, pianist; Watson Forbes, viola; Max Gilbert, Keith Cummings, James Whitehead, Arthur Reckless, and Lance Dossor, pianists; Frederick Grinke and Bratza, violinists; Joseph Slater, flutist.

Recently, British composers paid tribute to their Russian colleagues and allies. The ceremony took place, appropriately enough, at the offices of the Performing Rights Society. A letter was presented to Soviet Ambassador Maisky expressing genuine sympathy with and admiration for Soviet composers. The signatories were Bantock, Bax, Bliss, Britten, Bush, Ferguson, Ireland, Moeran, Rawsthorne, Rubbra, Vaughan Williams and Walton.

Heavy Autumn Bookings

Meanwhile Britain concerts continue and a very heavy schedule is planned for the autumn. Amongst most notable concerts was that given by the London Symphony Orchestra under Dr. Heinz Unger at Golders Green Orpheum. The interesting program comprised Mendelssohn's Athalie overture—why don't we hear this more often?—Tchaikovsky's Romeo and Juliet, Brahms' 3rd symphony and Glinka's Russian and Ludmilla overture. In addition Sabine Kalter sang Mahler Lieder with real understanding. It was quite like old times to hear such artistry. Dr. Unger made the orchestra play at the top of its form and received a number of well-earned ovations. A remarkable occasion.

At the Cambridge Theatre youthful Ida Haendel played Beethoven's violin concerto with a fair measure of technical proficiency. Anatole Fistoulari was the conductor.

Here also Moisiewitsch gave us the essence of Beethoven's 4th concerto, which is more than can be said of a young pianist who played the same work at a "Prom" during the season.

The National Gallery concerts continue. A Friday lunch hour brought many of the faithful to pay tribute to Beethoven. The concert was the fifty-fifth of a series devoted to the master's music. Reginald Paul was soloist in Sonata in E major. Immediately afterward, the Stratton String quartet played the composer's arrangement of the same sonata as a string quartet.

Meanwhile the 48th Proms series played to capacity houses at the Albert Hall. Sir Henry Wood is conductor in charge but, in addition, this year he has two associates, Sir Adrian Boult and Basil Cameron. Another innovation is the engagement of two orchestras for the two months' season—the London Philharmonic and the B.B.C.

Novelties at Proms

A great many new works are being presented. One of the most notable was a Heroic Prelude by Dr. William Harris. Rich thematic material, noble sentiment, fine orchestration, combine to offer a magnificent Te Deum. Aaron Copland's ballet suite, Billy the Kid, with its dancing rhythms and showy orchestration, has attraction. But once the glittering façade has been removed, nothing much remains. John Ireland's Epic March fully lives up to its title. Marked sincerity is its keynote. William Leonard Reed's Scherzo was gracious in character, as was also Harry Farjeon's Pannychis. But neither has great power. E. J. Moeran's violin concerto, composed when visiting Ireland, is rich in lyricism.

Also heard was Shostakovitch's "Leningrad" Symphony. Much of it was written, as is well known, during the composer's duties as an Air Warden in besieged Leningrad. While giving further evidence of Russia's heroic spirit, it is not otherwise remarkable from a musical viewpoint, with the possible exception of the first movement.

The new setting of Elgar's Carillon was given with Margaretta Scott, well known actress, as attractive orator.

In addition to these new works those of the great masters are duly presented. Although Bach's music has been rather neglected in our concert halls recently, the "Proms" still pay tribute to the mighty musical mystic. His Suite No. 1, in C, expressed its usual spirituality which is balm to the tortured, anxious soul of today. Harriet Cohen, pianist, was soloist in Concerto No. 5. Astra Desmond, contralto, was not very successful in phrasing the lovely church cantata, "Strike at Last, Desired Hour."

Another "Prom" gave us Beethoven, who certainly has been no stranger of late. In fact, when in doubt play Beethoven seems to have been our concert givers' motto. Despite their every night musical vigil, Sir Henry Wood and the B.B.C. Orchestra gave a finely balanced and vital reading of the 8th Symphony. Together with Solomon as soloist they read the Second Concerto with nice precision and balance. A very creditable evening for all concerned.

On another occasion Eda Kersey was a delightful soloist in the Mendelssohn violin Concerto. The lovely slow movement was done with delicacy and tenderness which caused great gratitude in more than one listener's breast.

GEORGE SZELL,
has been engaged as one of the guest conductors this season at the Metropolitan Opera. Mr. Szell, who has conducted several orchestras in this country, was assistant to Richard Strauss and Otto Klemperer in opera houses abroad and principal conductor and musical director in Berlin and other cities. Ettore Panizza will not return to the Metropolitan this season, according to Edward Johnson, general manager, who announced Mr. Szell's appointment.

ETHEL BARTLETT and RAE ROBERTSON,
British duo-pianists, in their Victory Garden at their summer home in Ipswich, Mass.

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RADIO

Wartime Features Include Programs by Music Notables

A series of programs emphasizing the music of the New World and the social expressions of races on the North and South American continents; the return of the Ford Symphony Orchestra, possibly on a new network; and a tacit agreement among broadcasters to eliminate programs by students from the networks pending the outcome of the Congressional investigation into James C. Petrillo's activities are among the most recent features as radio prepares to inaugurate the new musical season.

In addition to offering the Cleveland Orchestra in a series of Saturday afternoon programs, after the Metropolitan Opera broadcasts over the Blue Network, the Columbia Broadcasting System has taken over the Eastman-Rochester Symphony programs, formerly on NBC. The former network also will sponsor on a sustaining basis a new series by Wanda Landowska, harpsichordist, starting on Nov. 2.

NBC on Oct. 10 starts a second course in its Inter-American University of the Air, tracing music in the two Americas from the pre-Columbian era to contemporary sambas and symphonies. It will be given by Dr. Frank Black and the NBC Symphony. The first program, devoted to Indian music is to be presented on Oct. 10 before a Radio City session of the Institute of Inter-American Affairs. A demonstration with a selected college class before and after the broadcast will stress the educational value of the series. It will continue on Oct. 15 and on Thursday nights thereafter.

Dr. James Rowland Angell, in charge of the series stated that the plan is to use Dr. Black and the orchestra to "provide the orchestral framework within which the varied types of music that have emerged in the Americas will be presented." Dr. Carlton Sprague Smith as chief of music for the Office of the Co-ordinator of Inter-American Affairs, has planned the series.

In addition to being aired over the NBC network in this country, arrangements have been completed to broadcast the series over 136 outlets in the Pan-American network.

Ford Orchestra Return Sought

With the return of the Toscanini-Stokowski NBC Symphony to the NBC chain, as announced in the last issue of the Musical Courier, both CBS and the Blue Network have been seeking a counter attraction. It can now be revealed that both of these chains have submitted bids for the Ford Orchestra, previously a CBS feature. A children's sustaining program is now offered by the Blue from 9 to 9:30 on Saturday nights while on the Sunday evening schedule more time is said to be available if the orchestra is to be restored. CBS also is interested but intends for the time being to feature the Cleveland Orchestra, celebrating its twenty-fifth anniversary this year and the Rochester ensemble, under Dr. Hanson and Paul White which starts in November on a Tuesday afternoon schedule.

Until the Petrillo edict, NBC expected to have again the Eastman School series.

HOWARD HANSON

Dr. Howard Hanson, director of the school, announced that this would be withdrawn, however, after Petrillo banned the Cincinnati Conservatory programs. Dr. Hanson pointed out however, that the Rochester Civic Orchestra and the Rochester Symphony would broadcast since both are union ensembles.

Hanson Proposes Student Ensemble Compromise

Dr. Hanson has submitted a proposal that an agreement be reached whereby the American Federation of Musicians permit a certain number of broadcasts each season by student ensembles.

Although network officials refused comment, they pointed out that under the present contracts with the union, student ensembles can broadcast only with Petrillo's consent. If objection is raised, as has been done, nothing further remains but to withdraw the programs.

Meanwhile radio is watching the Petrillo dealings with the Boston Symphony, which are announced in another column and a bid for this ensemble is expected if it becomes unionized.

SERGE KOUSSEVITZKY

In Washington where Sen. D. Worth Clark is holding hearings on the Petrillo actions, the committee has heard Elmer Davis, director of the Office of War Information, and Chairman James Lawrence Fly, of the FCC raise the issue that both morale and information services will be handicapped if the AFM refuses to continue to make recordings for broadcasting.

On the Air

An all-Russian program was given on Sept. 9 over the Blue Network from WJZ by Mikhail Sheyne, pianist . . . Miklos Schwalb, pianist, played Liszt numbers on Sept. 7 and Debussy and Dohnanyi works on Sept. 29 over WNYC . . . Tibor Serly's arrangements of Stephen Foster melodies for orchestra, chorus and soloists were heard over WABC on Sept. 16 in the Great Moments in Music hour . . . Four Chetnik songs were heard for the first time in this country in the I Hear America Singing hour over WOR on Sept. 13, directed by Jascha Herzog, Jugoslav violinist and composer . . . With Hellmut Baerwald at the piano, Mr. Herzog offered five half hour programs on WNYC last month and featured music of his native country . . . Roman Totenberg, violinist and Jascha Zayde, pianist, have begun a series of Mozart's sonatas for these instruments over station WQXR . . . The quartet of this station, of which Mr. Totenberg is first violinist, play one quartet on each program . . . WQXR has revived its Music Memory Contest on Tuesday and Thursday nights . . . Josephine Antoine, Metropolitan Opera soprano, has added nine months to her NBC contract on the Carnation Hour under an agreement signed for her by Austin Wilder . . . Igor Gorin, baritone, has signed his fourth re-engagement in seven months for the Kraft Hour over NBC.

JOSEPHINE ANTOINE

Lushanya to Sing in Mexico

Mobley Lushanya will sing Aida and Leonora in Il Trovatore in four performances during the Fiesta season of the Mexico City Opera. The American Indian soprano opens the first full season of the new Connecticut Opera Association on Oct. 27 in Bushnell Auditorium, Hartford, Conn., as Aida. Returning for her fourth successive season with the Chicago Opera, she expects to make her debut in the title role of The Secret of Suzanne, in addition to singing Leonora, Aida and Tosca.

MOBLEY LUSHANYA, in the title role of Aida.

Tibbett Elected to AFRA Board

Lawrence Tibbett, Metropolitan Opera baritone, has been elected one of the three members-at-large of the National Board of the American Federation of Radio Artists.

The organization at present is studying the U. S. Department of Labor reports on the rise in the cost of living. Under present contracts with networks and independent stations, new minimum rates may be asked if the cost of living rises more than 10 points in the period between Sept. 15, 1940 and Sept. 15, 1942.

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RUSSIAN MUSIC "LIVING"

Creative work in Russia will not be deterred by the present catastrophe; however since music "is based on the emotions and not on science," the effect of the war will be revealed in probably a new manner of expression.

Such are the conclusions of Maria Kurenko, Russian-American soprano, who told the Musical Courier interviewer that her beliefs were predicated upon continuing contacts with those in Russia today.

"What strikes me as the outstanding development thus far," Mme. Kurenko said, "is the unity among all Russians in the United States. Our philosophy is to do today's things today rather than to look objectively for what may develop. And today Russians of all classes and groups, the former titled people, the peasants, the White Russians, all are determined upon one thing—that Russia must not fall.

"In the Russian colonies in this country, we find societies of former officers, representatives of all groups, sacrificing what they have in order to do their part for war relief. There is no division, all are agreed upon the one ideal, the saving of Russia. Politics, personal opinions, individual background, all these have no place in the thoughts of Russians today."

Music in Russia Today

"Art in Russia today, by which I mean not only music but also literature, painting, drama and other forms, has never stopped at any time," said the soprano. "That which was well established, such as the traditions of the dramatic or the operatic stage, for example, was adopted by Soviet Russia and was a product of old Russia, where those traditions had their beginning. Soviet Russia in turn continued to develop those traditions.

"The composers of Russia today can be divided into two free classifications: those who remained in Russia after the Revolution and composed as well as taught in conservatories, when I myself was a pupil there, and others who can be truly called a product of Soviet Russia. In the first class we find composers like Miaskovsky, Gliere, Vassilenko and others. In the second group the best known figure is Shostakovitch, whose fame has spread the world over.

Two Points of View

"Those composers can be differentiated from an ideological standpoint. It goes without saying that all creativeness finds its roots in inspiration, but that inspiration in turn can be stimulated by various causes. Composers belonging to the first group are stimulated by the same emotional romanticism that moved Tchaikovsky, the folk creativeness of Russia. Composers like Shostakovitch, on the other hand, who are truly products of Soviet Russia, go for their inspiration to the folk-creativeness as a fundamental basis rather than an added ornament of their works. As a matter of fact, the Soviets have devised definite methods, so to speak, to extract and classify the folk music of Russia, and they offer it to their composers as a basis for inspiration.

"This classification is a free one, for composers of the first type may in some cases be strongly influenced by folk-creativeness, and those of the second type may also adopt the devices of the school of emotional romanticism. All creativeness, as a manifestation of the spirit, is, and will always be in the long run, free from any extraneous political influences. It is easy enough to command a composer to write in a certain political manner, but it is much harder to achieve a truly great work from any such method. We know that every great composer has his own individuality, which can be swayed for a short time, but will always eventually find itself.

Composers' Methods

"A composer like Prokofieff, living in Soviet Russia today, writes in the manner that he does, not because of a political ideology, but because of a musical ideology, which has always been characteristic of him. We know that when Shostakovitch was prevailed upon to write 'propaganda music' he was only mildly successful at it in spite of his great talent. Miaskovsky, on the other hand, living in the same environment as Shostakovitch, composes completely differently, which proves that creativeness is a spontaneous and free expression which can feed on the folklore and traditional background of a country, but not on its political ideology. The very fact that a highly placed member of the Communist party at one time accused Soviet composers of neglecting contemporary reality proves that he was not only a very short-sighted man. He also was ignorant of the fact that music in Russia or in any other country is the most abstract and free of all arts, and therefore will never for any length of time be governed by petty political principles.

Songs in Many Languages

"Russian songs are certainly closer to me, but the art songs of other lands I love just as well. Artists should give audiences varied and interesting programs."

Mme. Kurenko, now in the Mid-west and preparing for the new season's engagements, called attention to her new album of recordings of Gretchaninoff songs, with the composer assisting.

"That is what I mean by personal preferences," she said. "But I sing in sixteen languages, so for that reason, I can give always a suitable program for each audience or occasion—and entire Russian programs I give only by special request.

"Any artist performer should carefully consider what kind of audience he will have on each occasion—this consideration is a foundation for success."

Stillman Kelley Library Loaned to Music Clubs

OXFORD, OHIO.—Dr. and Mrs. Edgar Stillman Kelley have returned to their Western College studio home here and begun cataloguing the American composer's large chamber music library. Dr. Kelley is lending the library to the National Federation of Music Clubs.

The dean of American composers and Mrs. Stillman Kelley attended the national board meeting of the Federation in Providence, R. I., and spent a few days in New York. Mrs. Kelley, national chairman of chamber music of the Federation, in discussing the loaning plan, said that the library is being offered to "smaller clubs all over the country as a working laboratory with the suggestion that where skilled chamber music artists are lacking, the clubs will place on their study programs the fine four-hand piano arrangements of many of the great works available in this form."

N. H.

Delta Omicron Awards Scholarship to Interlochen Student

Belle Jean McIlvain, graduate of Valparaiso (Ind.) H. S., has been awarded the Delta Omicron Scholarship, annually given to the student at the Interlochen National Music Camp who is outstanding in musicianship, character and leadership. Helen McBride, of the sorority, and a member of the camp's staff, made the presentation. Miss McIlvain was the first French horn player in the National High School Orchestra and Band. She also won the Eastman School Scholarship and is one of the youngest soloists to appear with the Chicago Symphony Orchestra.

JARMILA NOVOTNA,
soprano of the Metropolitan Opera, and her children at their summer home on Long Island, where the diva has been vacationing.

Hannikainen to Be Conductor of Duluth Symphony

DULUTH, MINN.—Tauno Hannikainen has been appointed conductor of the Duluth Symphony. He fills the place of Capt. Paul LeMay, who has been called into service with the Army Air Corps.

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MARCELLE DE MANZIARLY and RENÉ LE ROY
at Middlebury (Vt.) College where they gave a joint program with Horace Britt, cellist, for students in the French school. Mr. Le Roy, who fulfills 20 engagements this season, climaxed by a Town Hall, New York, recital, spent the summer giving benefit programs including a concert for the Society of Friends at Riverdale, N. Y., British War Relief, Pittsfield, Mass., for the USO at Prince Chavchavadze's Bernardsville, N. J., estate, for the Danbury, Conn., Hospital, a second program at Pittsfield for the same auspices and on Sept. 6 at Mount Holyoke College.

Celebrity Series for Providence

PROVIDENCE, R. I. — The musical season here will be enriched this fall and winter by the Celebrity Series, presented by Aaron Richmond, of Boston. The popular-priced course will open with the Ballet Theatre in October, to be followed by the Philadelphia Opera Company in November, Rachmaninoff in December, and to close with Marian Anderson in January. All events will take place in the Metropolitan Theatre.

Mr. Richmond's Celebrity Series in Boston lists sixteen events: The Ballet Theatre, Rachmaninoff, Don Cossacks (Jaroff, conductor) Philadelphia Opera Company, Trapp Family, Polyna Stoska, Kreisler, Crooks, Lehmann, Marian Anderson, Ruth Draper, Efrem Zimbalist, Luboshutz and Nemenoff, Heifetz, Busch and Serkin, and Schnabel. I. S.

PABLO CASALS
in Zurich, where the noted cellist was recently heard in concert. The photograph was sent to Rudolph Ganz, pianist, conductor, and president of the Chicago Musical College, by his brother, Emile Ganz, who lives in that city.

Move to Unionize Boston Symphony Strikes Snag as AFM Boycotts Halls

BOSTON.—Plans for the unionization of the Boston Orchestra rest entirely upon James C. Petrillo, president of the American Federation of Musicians, it was learned authoritatively here. With cancellations of engagements at Rochester, Buffalo, New Haven, and other cities, as a result of Petrillo's threat to "boycott" halls in these centres if the non-union ensemble appears, the orchestra faces the possibility of appearing only in its own home here.

Negotiations between Petrillo and representatives of the orchestra, it can now be made known, were carried on throughout the summer. At first the objections of some members of the board of directors presented a serious problem. When Dr. Serge Koussevitzky, conductor, and members of the orchestra expressed a willingness to join the AFM, it was believed the way had been cleared.

However, it was pointed out to Petrillo that the wage scale of the orchestra is in some cases above that of the union. With the summer series at the Esplanade and the "pops," it was contended that the members of the orchestra have a longer season than in many other cities.

According to the Musical Courier's informant, Petrillo has been asked by both players and board members to show where any advantage can be gained if the orchestra becomes unionized. At present only the matter of guest soloists and conductors and the tour engagements are his talking points. On the other hand, it is known that many more out-of-town bids come to the ensemble than it can fulfill and there is some feeling against continuing the tour idea.

Petrillo has been asked to approve the "company union" idea for the orchestra but has so far refused.

With a financial drive contemplated this season for the maintenance of the orchestra, it is believed in some quarters that the unionization matter will be settled shortly. Some adherents of the orchestra believe the entire matter should await the settlement of the hearings now being held in Washington on Petrillo's recent edicts against the making of recordings for broadcasting and the banning of student ensembles from the radio.

A Congressional committee is now taking testimony on these matters and is expected to report on new legislation.

Singing Teachers Opera School Directed by Desire Defrere

Désiré Defrere, director of the opera school of the New York Singing Teachers' Association, started activities of the group on Oct. 1 at the Salles des Artistes, New York. Auditions for the opera classes and preliminary casting occurred at the first meeting. The school formally starts on Nov. 1. Students may secure information from Homer G. Mowe, chairman, at 171 W. 71st St.

Lert Again to Head Peabody Opera Course

BALTIMORE, MD.—Dr. Ernest Lert, formerly stage director at La Scala and later at the Metropolitan, will continue to head the opera class at the Peabody Conservatory of Music. Starting Oct. 1, the class will provide a complete, well-rounded training for those students ambitious for a career in opera. A number of major operatic works will be presented during the season with chorus, orchestra, costume, scenery, etc. either at the Peabody or some public auditorium.

Soviet Musicians Ask Speed-up

Eight eminent Soviet composers have asked the aid of American musicians in speeding up action against Hitlerism. Benny Goodman has received a cable from Dimitri Shostakovitch, Sergei Prokofieff, Reinhold Gliere, Dmitri Kabalevsky, Vano Muradeli, Victor Biely and Likon Khrennikov. Pointing out that today "no true artist, no man of art, can stand aloof from events," they appealed "to the great American nation to activize a decisive struggle against Hitlerite tyranny."

Goodman, chairman of the Popular Music Division of Russian War Relief, is conducting a campaign for funds for medical and other relief supplies for Russia.

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New York October 1, 1942 No. 3057

Why Not Commission Army Musicians?

Why are not commissions opened to musicians of the United States army and navy?

Though each man entering the armed forces may register his musical ability on his service card, opportunity at present only exists for him—even if he enters the Army Music School at Arlington, Va.—to rise to the rank of Warrant Officer.

The National Music Council, Inc., estimates that "much fine talent is being wasted or diverted to other activities," because men feel there is more opportunity in non-musical branches of the services. (At least one case is known of an eminent concert artist who enlisted as a musician and whose duties include banging the cymbals in naval band parades!)

On the other hand, the Adjutant General's office of the War Department has recently issued a regulation permitting voluntary enlistment of bandsmen between 45 and 50 years of age. It is urged that the present lack of enough bandsmen could be remedied by establishing several Army schools such as exist in the Navy to train complete band units.

At present any candidates for the one Army Music School are selected from enlisted men who have completed at least three months of service and are able to pass an entrance examination in harmony, arranging for band from piano and organ scores, conducting a military band, dictation, sight singing, pitch discrimination, instrumental test, questionnaire and intelligence test. The applicants must be between 20 years, 9 months, and 44 years, 9 months of age. The school now accommodates only 75, and the course lasts two months.

A bill introduced by Representative J. Joseph Smith of Connecticut in 1939 to give to Army bandmasters the status of commissioned officers (as is done in many European countries) was passed by the House and Senate, but vetoed by President Roosevelt. The reasons cited at the time were that the bill "would single out a special group of warrant officers for preferential treatment. . . ."

However, the field has broadened since we have entered the war, and there is a real need of trained musicians in the forces. It is our belief that such a bill might be profitably brought up again.

• • •

Rebuff by Ballot

The recent defeat at the polls of Governor Eugene Talmadge, as a candidate for re-election as Georgia's Chief Executive, is perhaps the most eloquent postscript to the campaign in which the ingredient of racial antagonism was unfortunately injected. This verdict shows that the majority of enlightened Southerners are not on the side of discriminations of this sort.

Another straw in the wind, incidentally, was the decision by Congress—against the opposition of a few die-hard politicians—to award the vote to members of the armed services without paying a poll tax, which long excluded many Negroes from the ballot.

While this publication is not primarily concerned with political aspects, the effect of excluding from free expression members of any race or sect or political faith is to work untold damage to music and kindred arts. Episodes such as the beating and arrest of a prominent Negro musician because his wife sought to buy a pair of shoes in the main section of a Georgia store are deplorable.

Many things are changing—and we hope for the better—in an era when much larger issues are at stake in our embattled America than narrow, sectarian considerations. Let us keep the knout, the dungeon and the whipping post out of the new free association of nations we are fighting to create.

• • •

Martial Mush

Larry Adler, the harmonica genius, has come out courageously against the new vulgar "patriotic" songs that are being blared at public occasions and over the radio. Nearly all of them, factory made and synthetic, cheapen and render ridiculous the sentiments they are supposed to convey.

Adler goes even further and declares that such songs are an insult to our fighting forces. "I wouldn't be caught dead offering soldiers White Cliffs of Dover," he says, "and I would be caught dead—suddenly dead—if I tried to play Goodby, Mama, I'm Off to Yokohama for 'em. The place for 'corn' is on the farm and not on the bandstand. Our fighting men know the war isn't a joke. They aren't fooled one second by the slush Tin Pan Alley turns out for them. Soldiers and sailors are insulted by the current crop of patriotic ballads. They feel that the songs offend their intelligence and good taste. They want and demand fine music, say Bach, Beethoven, Ravel, Chabrier or Schubert. They like St. Louis Blues and Rhapsody in Blue, Night and Day and Dancing in the Dark, but they loathe phonies such as Remember Pearl Harbor."

All true and timely words, from Adler. He might have broken a lance too against the columnists and other Broadway chroniclers who laud such songs into the skies, and call them "thrilling" and "inspiring." No one really thrills to them, and no one is inspired by them. Great patriotic songs are not tinkered to order by one-finger mechanics who try to fashion "best sellers": the enduring examples result from fervid conviction and deep inner emotion on the part of creators who have the ability to translate their feelings into music. Such are songs like the former Austrian monarchistic national hymn (composed by Haydn), the Marseillaise, Die Wacht am Rhein, and similar patriotic masterpieces. The Stars and Stripes Forever is another such inspiration, and so is George M. Cohan's Over There, whose unpretentious simplicity is the best proof of its sincerity.

Cartoon by Edgar Allen, Jr.

Hotel Manager: "You say the soprano in 125 won't stop singing?"

Clerk (on phone): "She says it's her bread and butter. . . ."

Manager: "Tell her to take that crust out of her throat before she *chokes*!"

It always gives thoughtful persons a twinge to see and hear subservient crowds of people babble and bray the shoddy and rubbishy "patriotic" words and tunes of the commercial Tin Pan Alley hucksters.

Some of us are waiting patiently to have some Broadway scribe write that he was "thrilled" or "inspired" by a Schubert or Schumann song, a Bach Chorale, Brahms or Beethoven symphony, or a composition by Chopin, Mozart, Gluck or Handel.

• • •

Talents Going to Waste

Albert Spalding, in a letter to the New York Herald Tribune, reminds us that "in . . . the United States there are at least a million and a half persons of so-called 'enemy alien' nationality. The vast majority of this imposing group are not enemies. They are in reality allies. . . . It is unfortunate, both for them and for us, that they are tagged with the classification of hostility. It nullifies a source of protective power which could and should be harnessed in our war effort . . ." ". . . It is not by heritage or place of birth that a man today can be classed as a friend or foe. It is as he thinks and acts that his status is determined . . . Every American must . . . curb his distrust of mere terms and labels, but sharpen his instinct for the enemy who is disguised in the cloak of a national passport."

• • •

Towards a Free Music

While the Axis countries impose their fatal censorship on all music by free countries and their composers who have joined the struggle—and ban much fine art for countless other silly reasons, such as the race, religion or politics of a musician's grandparents—the United Nations have followed a different policy: absolutely free expression.

Free peoples are without the haunting fear of a day of reckoning, quaking realization of which causes the shutting of every door that lets in the light of free thought or feelings.

VARIATIONS

By Leonard Liebling

Every once in a while some correspondent forwards a missive which he dares this department to print. Whether this is a compliment to its courage or a suspicion of its cowardice, deponent knoweth not. However, Variations never has been afraid to publish anything of merit and general interest, so long as the libel laws are not outraged.

Here comes H. Maurice-Jacquet, conductor, hitting over our broad shoulder at certain persons and conditions that need scolding, according to his opinion:

New York, August 27, 1942

Dear Variations:

Elmer Davis told our civilian population that we were only ankle deep in the war. He has been very generous and most polite.

Alas! the civilian population is more interested in conventions, parades, and marches, for business—as well as political—purposes. Business-as-usual with all its trimmings is still flourishing.

In the artistic world, one new duty concerns all artists, great or small, and that is to give in every field, the succour of their talent to help and comfort our admirable fighting boys, many of whose parades are on the stretchers, when dead or wounded, for the sake of those far away who seem not (not all of them at least) to understand yet the meaning of those horrid words "Totalitarian War."

In the artistic business field it may happen that many renowned names, deserved or undeserved, will have to do without the exorbitant fees some of them are receiving.

It has always made me wonder why certain composers and authors of great talent have generally lived through so many hardships when their chief interpreters yearly amass many times the incomes of those creators.

It is reasonable to suppose, however, that many young and sincere talents will emerge during this state of war, and as the Bible taught us, will re-establish to normal and incredible and unholy state of things.

But who and where is the honest editor who will allow these lines of mine to be printed?

Very truly yours,
H. MAURICE-JACQUET

* * *

After being opened by the censor and otherwise long delayed in the mails, a bunch of letters and a cablegram just reaches me from Paul Howard, of Adelaide, South Australia. You will remember him as the most indefatigable, resourceful, courageous and affectionate champion of and propagandist for the music of the late Leopold Godowsky.

Way off in the under part of the world, Paul discovered his pianistic god and forthwith practically devoted his life to playing and teaching that divinity's music, and stirring keyboarders all over the globe into doing likewise. He formed a Godowsky Society of which many famous artists are earnest members. He even advocated that they stay away from piano recitals which omitted to program at least one work by Godowsky.

Paul's epistolatory bombardment is aimed at me because last December this department praised the Godowsky transcriptions and "the best of his original works." His militant disciple writes: "I protest against emphasis on the transcriptions and against your words, as though some of the Godowsky original compositions were of dubious value, or that we should play some of those original works as a pat on the back for him. I am sick of this contention of Godowsky being this, that and the other 'since Liszt and Chopin' who were but children to him in all respects."

I wish I could quote for you all the other trenchant things Paul says in defense of his great idol, but space is precious on this page and many other matters call for inclusion. In the near future, I hope to give you more of Paul's devoted diatribe.

He is wrong, however, if he thinks that I (who was Godowsky's first American pupil) ever waver in my admiration of that master. It is a matter of fact that the late Jim Huneker first called wide attention to Godowsky's genius with the pen, and I took the cue at once and even as a young man wrote fanatically about his creative and transcriptional gifts, many of those articles being published in the Musical Courier.

However, and notwithstanding, I still insist that my phrase, "the best of his original works," is justifiable, and I shall let it stand. I don't think that Paul, in his steadiest moments, would put all of Godowsky's original creations on an equal basis. There must be some of it outstanding, just as there is with Bach, Beethoven, Brahms, Shakespeare, Milton, Dante, Da Vinci, Homer, and other giants. For instance, I continue to think that Godowsky's Passacaglia, Walzermasken, Sonata, and Java Suite are greater works than his infant opus called Twilight on the Hudson River or something of that sort. . . . Now, Paul, hand me to the firing squad of the Godowsky Society!

* * *

I am chided too by M. L., who writes from Yonkers, N. Y., that Variations of last August did a boner when it published a picture of the monument of Paul Bunyan and his Babe and said that the memorial is erected at Lake Bernidji, Minn. M. L writes: "Every Minnesotan knows Bemidji, one of the coldest places there, or perhaps in the United States."

Old Doc Sigmund Spaeth sent me the handwritten description of the statue and its location, and it must be that his "m" looks like "rn" to me. I don't know, as his manuscript reposes in the printer's archives. At any rate, my abject apologies to Bemidji, and best wishes for a mild Winter.

* * *

For the fresh season now beginning, I suggest the following

MUSICAL BILL OF RIGHTS

I—The congress of critics shall make no law respecting an incontrovertible establishment of opinions, of influencing the free exercise thereof; or the right of music lovers peaceably to assemble at concerts and operas, and to write letters to the newspapers seeking a redress of grievances against the critics.

II—A well regulated musical household being necessary to the security of a cultured Free State, the right of the People to harbor and play fairly well on bearable musical instruments shall not be infringed.

III—No ocarina, cornet, ukelele, zither or saxophone shall in time of peace or war be quartered in any household by any of its members, without the consent of the rest of them and of the neighbors.

IV—The right of the People shall not be violated to be secure in their houses against unreasonable noises from the street or in courts or backyards, from itinerant singers, saxophonists, fiddlers, cornetists, bands, and hurdy-gurdies (with or without a monkey).

V—No person shall be held to answer for a capital or other infamous crime, unless on a presentment or indictment of a Grand Jury, except in cases arising from the just slaying of a miscreant who keeps a radio blaring continuously, who unceasingly sings, hums, whistles or croons all the current torch songs, or who swings, jazzes, jives or boogie-woogies the classics on the piano.

VI—In all criminal prosecutions arising from causes mentioned in Article V, the accused shall not only enjoy the right to a speedy and public acquittal, but also receive the thanks of the Court, and a Medal of Distinguished Merit from the Congress of the United States.

VII—In suits at common law, where a music teacher sues for unpaid lessons, the defendant shall be asked to perform for the Jury, who shall thereupon determine the amount—if any— collectible by the plaintiff.

VIII—Excessive bail shall be required, and excessive fines be imposed, when a composer is on trial for inflicting cruel and unusual punishment on the listeners with his music.

IX—The enumeration of certain rights of the People, such as to enter or leave a concert hall or opera house at any time, shall not be abridged by locked doors; nor shall their inalienable right be interfered with if they do not go there at all.

X—The powers not delegated to opera singers by composers, shall not be usurped by the former in the undue prolongation of high tones, the conductor reserving the right to proceed suddenly and properly with the score even if the high tone sticks in the offender's throat and he justifiably chokes to death.

* * *

Just what is in the mind of a critic when he writes: "The performer was content to let the music of the composer speak for itself?" The more one ponders on that, the deeper grows the puzzle as to its meaning. The critic who uses the phrase, often is the same one who reports on other occasions: "The performer showed lamentable lack of individuality as an interpreter."

* * *

I haven't seen much mention in the press concerning the first English book written about Bruckner. It was published last Spring by Dutton, and the author is Werner Wolff, now head of the music department at Tennessee Wesleyan College, Athens, Tenn. The biography is a loving and thoughtful study of Bruckner the man, and of his compositions and methods, and should be in the ken of every serious musician and music lover.

* * *

Julian Seaman, music editor of Cue, just has caught "a puckish prank of the printer" in a recent issue of The Etude, in which Karl W. Gehrkens conducts a Music Information Service under Questions and Answers. Mr. Gehrkens is made to say:

"(b) "Colloque au Claire de Lune" is the first of two pieces called 'Lunaires', I know of no story behind it. The title means 'Conservation by Moonlight' and the interweaving of melodies among the nebulous might suggest two people conversing together."

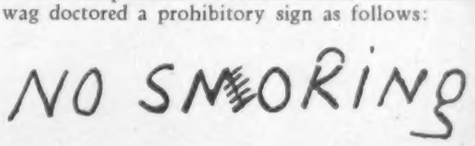
"A sort of 'Conservation Piece', or just plain gab," chortles Seaman.

* * *

In his September 23 column (Daily Mirror) Walter Winchell has this Broadway Vignette: "An orchestra leader asked a musician (applying for a job) what instrument he played . . . He said the piano . . ."What else?" asked the fussy maestro . . . "I double on the sax and clarinet" . . . "Anything else?" said the leader . . . "Yes," was the reply, "I handle the drums and bass fiddle. I can also toot a trumpet and sing" . . . "What else can you do, son?" was the exasperating query . . . "What else?" exploded the musician. "Just give me an eight bar rest and I'll shave the whole band!"

* * *

At a camp concert of serious music, some soldier wag doctored a prohibitory sign as follows:



Strictly Personal

John Colville Dickson, although known in Chicago as a voice teacher, is seriously thinking of following the Rotary Club custom of wearing a name-plate on his coat lapel. Really a dignified and scholarly gentleman, his aplomb disappeared one day recently when, after a Ravinia Park concert, he attended the reception for Conductor George Szell and Soloist Artur Schnabel. The party was given by Henry Getz, one of the guarantors, and Dickson was enjoying himself when a sweet young thing came up and remarked:

"I have heard you play so frequently that I feel as though I knew you. How is the war going in your country, Mr. GRAINGER?"

A few days later, walking down Michigan Blvd., with Max Rudolph, the conductor, Dickson was halted by a mother and daughter and the former, shaking hands with him, commented:

"Why Mr. McFADDEN, what are you doing in Chicago? Don't you remember I spent my last three vacations at your summer place?"

But still another episode was to come for when he moved on to Milwaukee to visit his pupil Giuseppe Ballestrieri, he went to dine at a certain hotel. As he entered the lobby, where a man and a woman were seated, the former arose with the remark:

"MARTINELLI, where have you been? We have not seen you in years."

Dickson doesn't know whether this is short-lived glory, mistaken identity or, as he puts it "just plain gum-fudlin."

* * *

Viola Morris, soprano, and Victoria Anderson, contralto, who make up the English Duo but are really Australians, recently found at one of their programs for service men a boy who asked them to sing a nostalgic Arne tune four times in succession. At a concert in Washington, they discovered another who had left a collection of recordings at home. They promised to send him their latest Purcell album, which is shortly to be released by RCA-Victor.

* * *

Dusolina Giannini was the guest of honor at a dinner given by Mr. and Mrs. Harry Kaufman at the Chateau Elysee, in Hollywood. Among other guests were Spring Byington, Dr. and Mrs. H. H. Chang, Mr. and Mrs. Russell E. Elam, Dagmar Godowsky, Kathleen Howard, Mrs. Bertha Lederer, Mrs. Josef Lhevinne, Edwin McArthur, Alexander Steinert, Mr. and Mrs. Alexander Tansman.

* * *

Although his family name comprises only four letters, Dr. Rudolph Ganz, president of the Chicago Musical College, wonders whether when his father abbreviated it from Gantz to its present form, he was aware of the trials and tribulations which would follow. For Dr. Ganz admits having received letters addressed to Canz, Danz, Hanz, Janz, Gant, Ganze, Gany, Gary, Garry, Gange, Gans, Ganzs, Gantz, Genz, Gonz, Gontz, Ganx, Gam, Gay, Ganf, Ganks, Glantz, Granz, Grantz, Gauze, Goaz, Cruz and Cana. In fact, he was even addressed on one occasion as Mr. Gang.

Dr. Ganz expects his first name to undergo several versions, depending upon the country in which he appears. It remained for Bing Crosby to make him known as "Rudi" and his young listeners at both the New York Philharmonic and San Francisco concerts prefer him as "Uncle Rudi."

He has in his files a letter addressed to him as H. L. Pearson, President, Chicago Musical College, which happens to be his hotel. But his pianistic anger was completely aroused when he received an epistle addressed for:

Mr. Rudolph BANG.

I See That

Beatrice Donley, contralto, artist pupil of Adelaide Gescheidt, has been engaged to head the vocal department at Meredith College, Raleigh, N. C. During the season, Miss Donley will concertize through the South.

Ralph Leopold has returned from summering in Cleveland, Ohio, and reopened his New York studio.

Harvey Harding, baritone, has completed recording three numbers from Irving Berlin's This Is the Army. They are: I Left My Heart at the Stage Door Canteen, Oh How I Hate to Get Up in the Morning and How About a Cheer for the Navy.

Mario Berini, California tenor, who was heard at the Lewisohn Stadium, New York, this summer in The Gypsy Baron, has joined the list of artists under the management of the National Concert and Artists Corporation.

Hendrik Endt, pianist, was the accompanist for both Yehudi Menuhin and Carroll Glenn when they played recently at the Stage Door Canteen, New York. Mr. Endt this month is touring with Zlatko Balokovic, violinist, in a series of concerts for Russian relief.

Otto Herz, who toured extensively with Kiepura as accompanist, is associated with the New Opera Company for his second season and will be in charge of the musical preparation of Macbeth. During the summer, at the Sharon (Conn.) estate of A. F. Merz, he participated in ensembles with Hans Letz, violinist and Gabor Rejto and Otto Deri, cellists.

Mary Hill Doolittle, Baltimore cellist, was assisting artist with the Chamber Music Guild String Quartet in an all-Russian program, in honor of Ambassador and Mrs. Litvinov at Dumbarton Oaks Gardens, Washington, D. C.

Adelaide Gescheidt has been named chairman of the Film Music Committee in the East for promoting the better music in the films.

Philadelphia Orchestra Features Soloists in N. Y.

Seven of the 10 concerts in New York by the Philadelphia Orchestra this season, the fortieth in this city, will feature assisting soloists. Helen Traubel will be heard in an all-Wagner program; Fritz Kreisler, Joseph Szigeti, and Carroll Glenn, violinists; and Artur Rubinstein, Rudolf Serkin and Claudio Arrau, pianists, will be heard.

The opening concert on Oct. 13, conducted by Eugene Ormandy, will feature Russian composers.

FOR VICTORY!

Anne Brown lends a hand with the haying. The soprano on Oct. 1 is soloist with the Toronto Symphony.

JENNIE TOUREL and JAMES SHOMATE,

her accompanist, at the French University at Mount Holyoke College. The mezzo-soprano's French poodle, "Mr. Minos," is shown with them. Miss Tourel has been engaged by Arturo Toscanini for his presentation of Berlioz's Romeo and Juliet with the New York Philharmonic on Oct. 7, 9 and 11 in Carnegie Hall.

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VIOLINISTS NEED MORE THAN SCALES

"The art of conveying to pupils a profound respect and love for their instrument," is one of the most important phases of teaching, according to Irma Zacharias, teacher, sponsor and the confidant for young artists. Two of her pupils now appearing publicly are Maurice Wilk and Ethel Kramer.

Mrs. Zacharias herself has that "profound respect and love" for the violin which comes as a result of her own training and experience. In 1898 she visited Max Liebling, father of Leonard Liebling, and announced her plans to go to Europe for study with Brodsky. Mr. Liebling suggested rather that she go to Berlin to work with Anton Witek, and this course was followed. Later Mrs. Zacharias studied with Theodore Human, "whose memory I cherish." For nine years she was first violinist with the Dorian String Quartet.

Beauty of a Simple Phrase

"The youngest student in my class is made aware of the beauty of sound of which the instrument is capable," she said, "and taught to respond to the music of the simplest etude and to the beauty of modulation. The beauty of a fine legato scale should be illustrated immediately by the teacher for the student. Every etude should be played by the teacher for the student with all the finesse of which the former is capable. A second violin part should be supplied immediately to train the student to listen to others, while he is playing himself—to adjust his intonation and to give him the harmonic basis of everything that he plays. This is foundational training for rhythmic solidity, for sight reading and eventually for string quartet playing.

"Of my adult pupils, it is apparent that those who are string quartet performers play with greater musical intelligence than those who have never been in such an ensemble.

Making Technique Second Nature

"When this ingrained love of the art is instilled in a pupil, the superstructure of skill is easier of achievement. A great many teachers fail to make their students really love music.

"Technique to be fluent and facile must be attained in childhood, else it is never superlatively fine. One must be as unconscious of how you draw your bow as of how you draw your breath. Best results, I think, are attained by persevering in one method, rather than flitting from one instructor to another. Of course, the teacher himself must be equipped to guide the serious student from the groundwork *ad parnassum*. I have never shared the belief that one teacher must have the elementary student and another the so-called artist student. Musical feeling and interpretation must be constantly interwoven with the technical means of attaining certain effects, so that technique is an integral part of the interpretative structure.

Two Auer Anecdotes

"For example, the mood of certain compositions is completely altered by the ability of the performer to attain certain tempi. Thus the taste of the student grows and changes with his own technical development.

"In this connection I am reminded of two conflicting statements that Prof. Auer made to me . Once after an Elman concert, I congratulated him, thereupon he replied: 'There are no great teachers—only great pupils.'

"On another occasion while he was dining at my home, an untactful guest said, 'Professor, you certainly had a monopoly on all the talents.'

"He looked at me and smiled and said, 'Oh, there's a talent on every street corner if teachers can only find it out'."

C. L. N.

Menuhin Tour Includes Latin-America Concerts

Yehudi Menuhin will make his most extensive Latin-American tour of his concert career this season, according to his manager, Jack Salter. The fifteenth transcontinental season of travel in this country for Mr. Menuhin will continue into August of 1943. In January and March, he visits Canada; in February he will appear in Cuba, Puerto Rico and the Dominican Republic, and from May to August of 1943 he will play in Mexico, Costa Rica, the Canal Zone, Colombia, Peru, Chile, Argentina, Brazil, Trinidad, Dutch East Indies, Venezuela and make another Cuban visit.

The Inter-American Affairs Division of the U. S. State Department is cooperating in the tour, which will include concerts in Army camps and at naval training bases in this country and probably also in Latin-America.

Ray Halmans Sponsors New Concert Series

A new series, Concerts at Nine, will be presented this season by Ray Halmans at the New York Times Hall. Five chamber programs will alternate with four recitals devoted to complete song cycles. The series, opening on Oct. 19, will be given on Monday nights through Dec. 14. The Society of Ancient Instruments, Ben Stad, founder, makes its first New York appearance, Yves Tinayre, baritone, will be assisted by two dancers in a Monterverde chamber opera. Emanuel Vardi, violist, and Webster Aitken, pianist, will present a Bach-Debussy program, and the Musical Art Quartet and Frank Sheridan, pianist, will be heard together. Song cycles by Schumann, Schubert, Debussy, Chausson and Brahms will be presented in their entirety by Roland Hayes, tenor; Lilian Knowles, contralto; Maria Maximovitsch, soprano; and Emanuel List, bass of the Metropolitan Opera.

Florence Foster Jenkins on Tour

Florence Foster Jenkins, soprano, begins her fall tour with a concert on Oct. 22 at the Ritz-Carlton Hotel, New York. Mme. Jenkins recently concluded a tour which opened in Washington, D. C., and included 17 engagements also in Connecticut and Massachusetts.

WILLIAM WEEKS,
pianist, pupil of Alton Jones at the Juilliard School, gave a concert on Aug. 30 at the Joslyn Memorial, Omaha, where he appeared twice last season.

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★ ★ ★

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Applicants are required to pass an examination. Tuition is $35.00, of which $20.00 is payable on application; tickets for the Chicago Symphony Orchestra concerts are furnished the students, the only charge being the Federal Tax ($6.50), payable on enrollment. The remaining $15.00 of tuition is subject to call. However, if war conditions permit of continuing operations as in the past, and the customary four public performances can be given, this remainder of tuition will not be called. (For many years $5.00 or $10.00 of the original $20.00 payment has been refunded at close of school year).

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HOME MUSIC HAS NOTABLE WARTIME REVIVAL

By ROSALYN KROKOVER

World War II has been a strong producer of marriages, and not least of these has been a new union in which the principals are Mars and Dame Musica.

The desire to make music is elemental. When people are thrown upon their own resources for relaxation, as in periods of wartime blackouts and gasoline rationing, that instinct for expression begins to come out strongly, with the home a new music center.

There are few things to equal the joy of amateurs gathered together to make music. Not that the results are always professional, but the feeling of accomplishing something, the outlet for self-expression, the sense of relaxation, and the act of participating in a group, are more important than any degree of polished musicianship.

In days like these, self-expression, relaxation and participation mean much more than they did in peacetime. It is not strange, therefore, that pianos unused for a long time are being tuned again and dusty violins are being taken off the shelf and hesitantly fingered. More than that: everyone can and does sing. Enthusiastic voices are being blended even as they were a few hundred years ago, when after-dinner singing was the universal custom.

Settings for Voice

Do you want to sing? Publishers' shelves are bursting with music of every description and grade. It is not generally known that during the last few years music houses have been making determined efforts to print material suitable for group and solo use in the home, with special attention to simplified arrangements. For those who like to gather around a piano and give their all in song there is so much of interest that one can but mention a segment. To begin with, there is an especially fine Stephen Foster album (J. Fischer and Bro.), with attractive arrangements for solo and mixed voices arranged by John Tasker Howard, an authority on American music. Anyone who has completed fourth grade piano work should be able to handle all of the accompaniment without much trouble. Those interested in the Foster would also derive pleasure from the superb American Anthology of Old-World Ballads (J. Fischer), compiled and edited for solo voice by Reed Smith. Then there is the American Folk Song Series (Schirmer), in twenty-two small, inexpensive volumes. Each volume is devoted to the songs of a section of our country; Volume 3, for example, consists of Carolinian mountain songs, Volumes 4-7 contain Negro folk songs, and Volume 20 contains music from the Southern Appalachians. For the most part the piano accompaniments are extremely simple, and the music is of a nature that allows itse.f to be sung in unison by a group clustered behind the pianist. And while on the subject of folk songs, one should not neglect the Botsford Collection of Folk Songs for solo voice (Schirmer), the musical settings of which are far above average. Texts are in the original languages as well as English versions by American poets.

When Choruses Compete

Glancing through catalogues of choral music, one can find everything from Palestrina to 1942 in arrangements for any combination of voices. There also is a collection called Church and Chaplain Voluntary (Schirmer) which is devoted exclusively to people who want appropriate music to play on Sunday in the home. The more advanced aspirants should revel in the E. H. Fellowes series of Elizabethan madrigals and part songs (Galaxy), which are really vocal chamber music and can rank with any music of its kind ever composed. Also in the same class, but of a later date, is a volume of eighteen Favorite Four-Part A Cappella Choruses (Schirmer) the composers of which range from Bach and de Lasso through Brahms and Dvorak.

Partly in the interests of hemispheric solidarity, partly for the Spanish student and for those who want to brush up on their Spanish, but mostly for the engaging material therein, one must mention La Hora Del Canto (Edward B. Marks Music Corp.), an album of the most popular Latin American and Spanish songs. The lyrics are in Spanish only. The accompaniments are tricky rhythmically, and a pianist who doesn't have a feeling for rhythm would need a fair technique to cope successfully with them.

CHRIST IS RISEN, by Sergei Rachman-

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JOY, SHIPMATE, JOY! ..... high ..... Leroy Robertson
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REVIEWS OF NEW MUSICAL WORKS

inoff to a text by D. Merejkovsky has English words by Rosa Newmarch. In two versions, the first with a top F and the other set down two tones. The title might give the impression that this is an Easter song, but the text is of such contemporary significance that it is applicable throughout the year. Galaxy, which issues this number, also offers a new song by Marshall Kernochan, LILACS, a brevity with slightly more than an octave range. In its usually attractive format, Galaxy also offers Volume 8 of the Carol Society, a collection of eighteen French and Flemish carols as arranged by Luther M. Noss. The eight carols have English words by Alfred R. Bellinger. This addition to the preceding issues is another valuable collection for the Christmas season.

A series that should interest school and amateur groups features operettas and musical plays adapted for public or semi-public use. Some of the material is unequal, but included among it is Mozart's one-act comic opera, Bastien et Bastienne, edited by Dr. Felix Guenther, with German and English text, choral arrangements and stage direction (Marks). And then there are always the Gilbert and Sullivan operettas —The Gondoliers, or Patience.

Nor are the children neglected. Really valuable from a pedagogical viewpoint are Circus Songs for Children (Marks), which contains optional violin or rhythm band parts, is illustrated, presented in an attractive manner, and should keep children interested. Somewhat similar is the Mother Goose Ensemble Book which was composed by Chas. Haubiel (Composers Press). The music is arranged for violin, cello and piano and can be enjoyed by adults as well as junior musicians. Another is Folk-Dances and Singing Games (Schirmer), in which the whole family can participate.

Varied Instrumental Voices

Even those who never had time or the inclination to get past the first position on the violin can now roll up their sleeves and go to work. There is an album containing sixteen famous and popular selections for violin and piano (Marks) in first position. The piano parts cover the keyboard a little more thoroughly and require a more experienced musician than the "soloist," but since the violin section is detachable, the musicians can practice separately before trying for ensemble perfection. Also for first-position virtuosos is Fiddlers Three, a volume containing ten pieces for three violins playable in first position (Schirmer). Henri Wahrmann, the arranger, has included works by Mozart, Handel, Rameau, Corelli and others. If four fiddlers who have advanced out of the first few positions can be gathered amicably together, they might enjoy trying Ten Folk-Songs and Folk-Dances (Schirmer), transcribed for four violins with a simple piano accompaniment and optional cello.

Since all chamber music enthusiasts are not prepared for Beethoven quartets, there are quartet arrangements of less imposing music. A favorite series is the Famous Songs from the Musical Comedies of Jerome Kern (Chappell). These are moderately difficult and would probably require practice on the part of the amateur. Interesting albums for string quartet players who like serious music, but haven't the time or mastery of their instruments to go into learning full-length quartets, are the Pochon Academic Album of ten Easy and Progressive pieces by Various Composers, and the Pochon Chamber Music Album (Carl Fischer, Inc.). Alfred Pochon has selected works by Gluck, Bach, Schubert, Mozart, Haydn, Handel and others. There are also scores available for string orchestra. In the same vein, but for piano, violin, and cello, there is a volume entitled Classical Masters in Easy Trio Arrangements (Schirmer). This volume includes popular works by Schubert, Weber, Mozart and others. If the quartet can find a bass fiddler, they might gather around and play Humperdinck's Evening Prayer from Hänsel and Gretel (Galaxy) transcribed by Arthur Hamilton. For the lover of Strauss' waltzes, there are seven arranged for piano and violin by Victor Herman (Marks).

Also the Woodwinds

In case the flutes, saxophones, clarinets and trumpets feel slighted, individual copies of popular light classic compositions arranged for solos, duets and trios are available. There are such familiar melodies listed as Schubert's Serenade, Dvorak's Humoresque, Saint-Saëns' My Heart at Thy Sweet Voice and many others equally popular (Century Ensemble Edition); so wind players can blow to their hearts' content, if not that of their listeners. Gems of the Universe (Remick Music Corp.) should not be overlooked by those who like simple piano parts with added harmonies that can be used for violin, flute, trombone, banjo, saxophone and just about any other instrument available. There are also lyrics for the vocalists; the album contains 200 famous songs, most of which are familiar favorites.

The Embattled Pianoforte

Those rugged individualists called pianists naturally enjoy an even greater variety of music. The pianist who is a little more sociable and favors sharing the keyboard with a colleague should be happy to know that modern composers have taken the duet situation in hand. Gone are the days when Secondo plays nothing but "um pah pah" while Primo sits with chest out and gloats as all the melodic patterns emerge from his proud fingers. For those who would like to get the kinks out of their finger-joints, Godowsky's Miniatures are the very thing (Carl Fischer). These are especially desirable because aside from their musical merit, the *primo* part is always based on five finger exercises, designed to overcome a particular problem while the *secondo*, which is also melodically interesting, is a little more difficult, thus allowing pianists of unequal ability to perform them. The Strauss waltzes again make their appearance, this time in a skillful arrangement for four hands by Dr. Felix Guenther (Mercury). Quite a number of moderately difficult but interesting duets are contained in an album called Four Hand Exhibition Pieces (Presser Co.). A little practice, however, should resolve those difficulties, and pianistically the selections are much superior to the old-style transcriptions of standard symphonies. They are a lot of fun to play, and their relative brevity is all to the good. If two pianos are available, Michael Zadora's arrangement of Sousa's The Stars and Stripes Forever (John Church Co., Theo. Presser Co., distributors) would make a happy addition to the duetists' repertoire.

ANDRÉ MATHIEU STUDYING A SCORE

for his new season, which includes an appearance on Jan. 11 in Carnegie Hall, New York, with the National Orchestral Association and on Jan. 26 with Les Concerts Symphoniques de Montreal under Désiré Defauw. The 13-year-old pianist-composer was heard recently with the University String Ensemble, at the Ottawa Technical School, playing works of Chopin, Debussy and Liszt, premiering his Canadian Spring, and conducting other of his works.

In Modern Vein

Contemporary music for the individual pianist, previously difficult to obtain except at stiff prices, is easily procurable in the Collection Moderne (Marks), which contains, in two volumes representative piano music by the majority of important twentieth century composers. Some of the latter is quite difficult, but a little bluff can go a long way. If, however, one's technique is rusty and one's conscience smarts at the thought of pianistic chicanery, Maurice Aronson's forthcoming book, The Pianist's Digest (Marks), will be the solution.

Be you singer or instrumentalist, however, the main idea is to get together and make music. For sheer fun there is nothing like it, and yet it is more than amusement alone. It is something that goes much deeper than most people realize. Once the habit of "get-together" musicales is formed, in many cases they may provide a new meaning to life itself.

Ralph Hawkes Active in British War Work

Ralph Hawkes, in addition to his executive duties with the Boosey, Hawkes publishing company, is devoting most of his time to vital war work which will prevent his customary visits to the United States for some time.

NEW TWO-PIANO SCORE BY RACHMANINOFF

SYMPHONIC DANCES, Op. 45, by Sergei Rachmaninoff, for two pianos, four hands. One of the later works in the larger forms by the celebrated Russian composer-pianist, this offers a suite of movements based on dancelike themes, developed with characteristic sense of effect and detail. It is moderately Slavonic in some of its coloring, but fits into the piano idiom of post-Romantic tinge. (Charles Foley, New York.)

(*Please turn to page* 23)

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CHICAGO: Midwestern City Prepares Eagerly For Lavish Autumn Musical Season

(*Continued from page 3*)

certs, twelve Tuesday afternoon, twelve young peoples' programs and 22 "Pops," with ten concerts played in Milwaukee at the Pabst Theatre, make up a real achievement for an orchestra that functions twelve months of the year.

Frederick Stock, celebrating his thirty-eighth year as conductor and Hans Lange his seventh as associate, though promising few novelties, assure patrons that the same high level will be maintained throughout the season. Among the artists to be heard are Claudio Arrau, Eugenia Buxton, Edward Collins, Arnoldo Estrella, Sidney Foster, Leonard Fennario, Sergei Rachmaninoff, Artur Rubinstein, Artur Schnabel, Hilde Somer and the duettists, Luboshutz and Nemenoff, pianists; Mischa Elman, Zino Francescatti, Carroll Glenn, Jascha Heifetz, Fritz Kreisler, Patricia Travers, Robert Quick and John Weicher, violinists; Gregor Piatigorsky and Edmund Kurtz, cellists, and Milton Preves, violist. Three performances of the Shostakovich seventh symphony are planned early in the season as is a program of Dr. Stock's works not as yet performed.

Chicago Opera's Schedule

The Chicago Opera Company begins its five-weeks season Nov. 7 with a performance of Delibes' Lakme, as already unofficially announced in these columns. Fortune Gallo informs us that on opening night the stage will be graced by Lily Pons in the title role, Raoul Jobin as Gerald; Alexander Kipnis, returning after four years' absence, as Nilakantha, and Anna Kaskas, who figured in last year's opening night, making her reentry as Mallika. Performances are to be given on Monday, Wednesday, Friday and Saturday nights and Saturday afternoons.

The proposed personnel features the following artists heard last year: Licia Albanese, Josephine Antoine, Rose Bampton, Kurt Baum, Douglas Beattie, Richard Bonelli, Giuseppe Cavadore, Richard Crooks, George Czaplicki, Dusolina Giannini, Coe Glade, Helen Jepson, Raoul Jobin, Anna Kaskas, Jan Kiepura, Dorothy Kirsten, Mobley Lushanya, Virgilio Lazzari, Mark Love, Giovanni Martinelli, Lauritz Melchior, James Melton, Grace Moore, Nino Martini, Carlo Morelli, Lily Pons, Gladys Swarthout, John Charles Thomas, Lawrence Tibbett and Victorio Trevisan. Singers who return after several years' absence are Kipnis, Charles Kullman and Hilde Reggiani. Making their Chicago debut will be Nicola Moscona, Stella Roman, Kerstin Thorborg, and many others whose names will be announced in our next issue. Three of these are Chicago products, and one from New York, who has won renown over the air, is to make her first appearance as Juliet in the revival of Romeo and Juliet.

One of the features of the season is to be the performance of Otello with Lauritz Melchior in the title role, Grace Moore as Desdemona and Lawrence Tibbett as Iago. Neither Miss Moore nor Melchior has ever been heard in this music drama in America. Carlo Peroni will be in charge of the presentation. Other proposed conductors are Paul Breisach, Giuseppe Bamboschek, Edwin McArthur, Jerzy Bojanowski, Dino Bigalli, Leo Kopp, Angelo Canarutto and Kurt Herbert Adler, who will serve also as chorus master.

Concert Series Announced

Eight events comprise the History and Enjoyment of Music Series in the Civic Opera House, beginning November 8 with a concert by the Philadelphia Orchestra under Eugene Ormandy with Robert Casadesus as piano soloist. Fritz Kreisler appears on Nov. 15, Marian Anderson on Nov. 29. The fourth program, Dec. 13, will be shared by Vronsky and Babin, duo-pianists, and Gregor Piatigorsky, cellist. Risë Stevens sings Jan. 17. Yehudi Menuhin is to be soloist with the Minneapolis Symphony Orchestra, Dimitri Mitropoulos conducting, on Jan. 31. On Feb. 25 the Ballet Theatre makes its first appearance in a Chicago subscription series and Artur Rubinstein gives the final concert on March 14.

The Musical Arts Piano Series brings to Orchestra Hall Claudio Arrau on Nov. 3; Artur Schnabel, Dec. 1; Dorothy Crost, "Chicago's outstanding young pianist," chosen in public auditions last spring, Jan. 5; Rosalyn Tureck, former Chicagoan, Feb. 2; Guiomar Novaes, March 2 and Rudolph Serkin, March 16.

Bertha Ott and Harry Zelzer have already begun their season successfully. Zelzer as ever packed the Civic Opera House and turned hundreds away for the concert given by Jeanette MacDonald. Miss Ott had a large audience for Helen Ortega, lovely young Mexican soprano, in Kimball Hall. The lists of artists coming under the banner of these two rivals for public favor read like a Who's Who in the Artistic World.

Stock Conducts Shostakovitch Seventh

The Shostakovitch Seventh Symphony was given what was described as its first regular concert performance in the Western Hemisphere by the Chicago Symphony Orchestra under Frederick Stock at Ravinia Park. Though Dr. Stock fought valiantly to make the work startling, it has scored only a success *d'es time* on first acquaintance here. The "Blitz" symphony was deemed by some to compare unfavorably with the composer's fifth. It was evidently composed in haste, and the patterns seemed loosely woven. Perhaps another hearing will bring forth further beauties contained in this mammoth score.

Jeanette MacDonald Packs Civic Opera House

Jeanette MacDonald attracted a capacity audience for her song recital for the benefit of the Army Emergency Relief. Hundreds were turned away though the orchestra pit and stage were used to take care of some of the overflow. In ballads as well as operatic arias the movie songstress won overwhelming success and was compelled to add many extras. Giuseppe Bamboschek supplied excellent accompaniments besides playing solos effectively.

Grant Park Series Closes

The series of sixty-eight free open-air concerts at Grant Park came to a close on Labor Day with Jerzy Bojanowski conducting his own orchestra in a masterly manner and his soloist, Marie Kampo, nineteen-year-old contralto, created a sensation in various operatic arias and lighter songs. A product of Mme. Herman Devries' studio, Miss Kampo uses her unusually beautiful voice with skill and her phrasing stamps her a singer destined to reach heights. At the close of the concert General Manager Gallo signed her up for the Chicago Opera. Bojanowski, who took upon himself to present a debutante at one of the most important concerts of the series, gave her the best of support.

Among other concerts that added *éclat* to the last fortnight, none pleased more than the one directed by Leo Kopp with the noted baritone, Giacomo Rimini and a sextet from the Raisa-Rimini Opera School as soloists. Now at the zenith of his career, Rimini sang excerpts from Verdi's Falstaff in inimitable fashion, bringing forth the note of humor forcibly and pouring out tones of great beauty in the monolog. The youngsters also won personal success.

Two of the largest audiences of the summer were recorded when Stock directed the Chicago Symphony to new victory and Nicolai Malko led the Woman's Symphony in an all-Russian program, in which he had the superb assistance of Maria Kurenko. Dino Bigalli's conducting of the Chicago Opera Orchestra showed again his mastery with the baton in a semi-classical program.

Another maestro who has endeared himself with Grant Park audiences is Richard Czerwonky, whose programs are always original and effective. The gifted conductor of the Philharmonic Orchestra and the Kenosha Symphony, is both poetic and dynamic and though following tradition he injects into the music his own enthusiasm and unchallenged musicianship. It has been a long time since we heard the Franck symphony so well performed as under his direction. Czerwonky was fortunate in having as soloist the well-known pianist, Rudolph

JANET FAIRBANK
with John Ross Winnie, director of the Belfry Theatre, Williams Bay, Wis., where the soprano appeared during the summer in stage productions.

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Reuter, who played the Schumann Concerto with intellectual insight, fluency, delicacy and velocity.

Muriel Rahn, Negro dramatic soprano, created a commotion by her magnificent singing of Ritorna Vincitor and Dich theure Halle. Naomi Cook thrilled the listeners in songs and arias well calculated to show off one of the most remarkable voices of the day. Nina Serena, another soprano of marked ability, sang with elegance and force Voi che Sapete and excerpts from Wagnerian operas. Freeman Wild, an artist from Arthur Burton's studio, using his pleasing tenor most effectively, made a palpable hit in one of the outlying parks.

Lola Fletcher Studio News

Pupils of the well-known artist and teacher, Lola Fletcher, are busy filling many engagements. Merry Lou Huneryager, soloist at the First Presbyterian Church of Chicago Lawn and at the Methodist Church of Clearing, appeared for the Lyons Club of Clearing, the Chicago Lawn Woman's Club and sang over Station WGN. Helen Baker was soloist at Rogers Park Methodist Church. Marie Watts is soloist at River Forest Congregational Church. Marilyn Kaufman recently appeared at the Uptown Players Junior Theatre drama tea. Dorothy Wojchiechowski was heard over WGN and as soloist for the Polish Woman's Club. Phyllis Johnson has been singing on tour with the Garwood Van Orchestra. Theresa Christian has given several programs for the USO. Astrid Gustafson was soloist at the First Lutheran Church International Missionary Society. Mary Clarke sang for the Borrowed Time Club of Oak Park, the Sheridan Park Neighborhood Club and in concert at Miles, Mich. Duilio Pucci recently returned from a three-months concert tour where he sang in a concert version of Naida at Davenport, Ia.

Carl Craven and Pupils Active

Marion Huebner, soprano, who made a successful debut in the Young American Artists Series in June, was soloist at Grant Park bandshell with Cavallo's Band in July and will make a ten-week tour as special soloist with the Donna Parker Concert Singers. Charles Potts has been engaged as baritone soloist with the same company.

Carl Craven acted as judge of the vocal contest and was community song leader for the third year at the Mississippi Valley Music Festival in East Moline, Ill. The well-known vocal teacher and coach was again one of the community song leaders at the Chicagoland Festival at Soldiers' Field for the thirteenth year.

Arthur Burton Has Brief Holiday

Arthur Burton, well-known baritone and voice instructor, has remained close to home this summer, because he has had an unusually large class. Nevertheless, the popular educator closed his studio from Aug. 15 until after Labor Day to enjoy a well earned rest, cruising on Lake Michigan.

John Sample Fills Sixty-Hour Week

John Sample was reluctant to take a vacation since he has been teaching no less than sixty hours a week all summer. However, the noted tenor and teacher of singing took three weeks off before re-opening his studios in the Fine Arts Building on Sept. 8.

The Herman Devries Move Studios

After residing for more than a quarter of a century at the Congress Hotel, Mr. and Mrs. Herman Devries have moved their voice studios to the St. Clair Hotel on the near North side.

Minneapolis College Roster Exceeds Previous Years

MINNEAPOLIS.—With a registration far exceeding that of former years, the Minneapolis College of Music inaugurated its fall term on Sept. 10. The regular assembly on Sept. 15 was followed by a student-faculty reception on Sept. 26.

Helen Mueller, instructor in voice, a graduate of the Tarkio (Mo.) Conservatory of Music and a former pupil of Lucille Stevenson, Gordon Campbell, Clara Williams and Estelle Liebing, joins the faculty. She formerly was associated with Lawrence Conservatory in Appleton, Wis.

Faculty members who will appear in recital this term include Walther Pfitzner and Laura Forde Gierre, pianists; Berthold Busch, baritone; Corinne Frank Bowen, soprano; and Mary Roberts Wilson, flutist.

Edna Phillips Rejoins Philadelphia Orchestra

Edna Phillips, for 11 years first harpist of the Philadelphia Orchestra, has rejoined the ensemble in that capacity. Selected by Leopold Stokowski as the first woman member of the orchestra, she continued under Eugene Ormandy, and the latter announced her re-engagement. Miss Phillips resigned last year to devote herself to composition and solo work and will continue to fulfill guest appearances this season.

Poranski Joins New Opera

Alois Poranski, basso, has been engaged by the New Opera Company for the premiere of Walter Damrosch's The Opera Cloak. Mr. Poransk is from the New York studios of Harry Voge.

CARROLL GLENN with her dog, Franzl, enjoying the sun on Riverside Drive, New York. The young American violinist on Sept. 10 opened her 1942-43 tour, including 25 appearances with major orchestras, when she was soloist with the Toronto Philharmonic, Sir Ernest MacMillan conducting. She also gave a concert for the Royal Canadian Air Force and appeared at New York's Stage Door Canteen.

Pianist Founds "Society of Timid Souls"

Bernard Gabriel, pianist, teacher and lecturer, is not satisfied with the ordinary events in a musician's career. To one who has entitled his programs, both concert and radio, "The Amorous in Music," or "Wit and Satire in Music," to mention but a couple, new fields are constantly beckoning.

Mr. Gabriel has even gone so far as to present a series of programs under the general title "Music of the 7 Members of the Bach Family," while his "Pictorial in Music" was another out of the ordinary event.

The pianists's latest endeavor is to be known to history as the founder, advocate and ardent exponent of the Society of Timid Souls! Membership is not limited to Gabriel pupils or friends. The only requirement is that one actually be a timid soul when appearing in public.

You memorize your piece and go to the studio, where you find about twenty people like you—good pianists, but absolutely incapable of displaying their talents or repertoire before a larger audience than Fido and his progeny. Sooner or later Mr. Gabriel calls upon you to play. It is not long before your particular form of nervousness is discovered, and then the fun begins.

If your phobia is a fear of being stared at, the audience will crowd around, staring at you much like Dracula regarding a prospective victim. If you can't stand noise while you play, you will find yourself performing to an obbligato of stage whispers or, in particularly stubborn cases, what sounds like a vehement group of politicians insulting an opposition party candidate. If your attention is distracted by movement, you will have to compete with the problem of playing to a mobile audience that strolls about disregarding you.

But, whatever your particular problem, a cure is frequently attained. Nor do you have to fear the future consequences of a concert appearance before a critical audience. Anyone who successfully plays before an audience of fellow pianists has survived all the horrors that any music critic ever can deliver, according to Founder Gabriel.

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HOLLYWOOD: Role of Musical Coach Grows In Importance in Film Studio

One of the people most important to the success of a motion picture which features singers is the coach! In this category of importance comes Mario Silva of Warner Bros. Right now he is resting for a few days following the filming of the motion picture version of The Desert Song.

Long shelved because of the difficulty in finding a suitable lead, the script was brought to light when Dennis Morgan, young Lochinvar of the Middle West, treked to the Far West and conquered the fan world. Together with Irene Manning, star of the current hit film, Yankee Doodle Dandy, soprano, he is appearing in this Technicolor marvel to be released in December. To coach Silva comes much credit for the singing success of the piece.

Mr. Silva calls himself "a jack of all trades." His career in this country, of which he is a native, began after intensive study in Italy. He made his debut as a singer, then turned to piano. He keeps in practice himself between films.

"In spare moments I do a little composing," he said. "In the Desert Song, for instance, it was necessary to incorporate a new song, so I wrote Long Live the Night, which Mr. Morgan sings."

Experienced in light opera through his affiliation with The Student Prince, Silva is wonderfully equipped in every respect to give the films the advantage of expert musicianship. Besides the melodic field, he is intensely interested in every phase of making pictures.

It was the genial Mr. Silva who took real pleasure in showing the interviewer the intricacies of settings, sound effects, recordings—in fact anything which dealt with the production of a picture.

"In concerts in my own experience, I remember my anxiety to please the audience from a purely vocal standpoint. In opera we had to have both ear and eye appeal for persons who are able to visualize the essence of the text and imagine what they did not actually see nor hear.

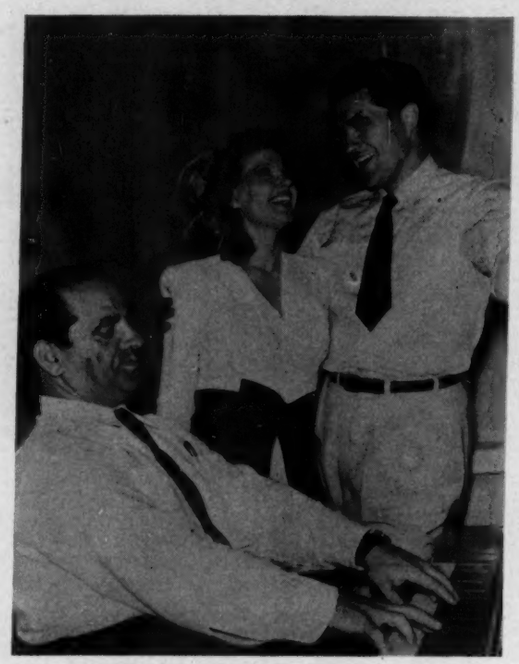
"But in the films, it is necessary from every standpoint to have perfection. An illusion may be an illusion, but in Hollywood it must be a completely perfect one.

"For example, a young extra was required to grow a beard for a part as a miner in Northwest Passage, and as this took six weeks he was put on the payroll at once. When he appeared, it looked too artificial and the director ordered him to shave it and resort to makeup.

"Efforts were made to have Desert Song as perfect an example as it is possible to make, as to sound, color effects and acting. You will be amused to hear that the day we chose the Riffs for the desert scene, the director remarked as he looked over the lot, 'These don't look like Arabs to me.' Every mother's son of them began to gesticulate wildly and shout in his Arabic tongue to prove his authenticity, and they succeded. But there is no guesswork in making a film."

Mr. Silva awaits with impatience the December release of this picture, in which he expects his two young star vocalists to shine brightly. He considers it the height of his attainments to have prepared Miss Manning and Mr. Morgan for this remarkable production.

MARGARET WALTERS.



REHEARSING SCENE FROM THE DESERT SONG.

Irene Manning and Dennis Morgan do a number under the watchful ear of Mario Silva.

Photo © Mac Julian, Warner Bros.

Robeson Quits Films, Irked by Story

SAN FRANCISCO.—Paul Robeson has announced his withdrawal from motion pictures because members of his race are portrayed as "plantation hallulujah shouters." Such an attitude he styled as "offensive to my people." In the case of a picture on which he was working, Robeson said the plot "turned out to be the same old thing—the Negro solving his problem by singing his way to glory."

News Of West Coast Musicians

(*Continued from page* 5)

with the orchestra, sang the national anthem at the all-star Pacific Coast League baseball game at Gilmore Field. She is the daughter of the baseball player and manager, Art Phelan. Accompanist was composer Richard Hageman, incidentally an ardent baseball fan.

• • •

Lionel Barrymore, whose hobby is composition, is at work on a symphonic suite based on the theme of a picture, The Man on America's Conscience, in which he is playing a role at M-G-M Studios. In the picture, and presumably in Barrymore's score, are the Civil War, Lincoln's assassination and the hurly-burly of America in the 1860's.

• • •

Three Concerts by the Sea, under the direction of Robert Hollinshead, were given on successive Sunday afternoons in August at the Newport Harbor Union High School.

• • •

A new song by Shostakovitch, The United Nations, arranged for chorus and orchestra by Charles O'Connell, was introduced by Werner Janssen at the San Diego concert of the Janssen Symphony Orchestra, with a chorus from the Naval Training Station.

• • •

Lilli Hertz, widow of the conductor, Alfred Hertz, and a distinguished Lieder singer in her own right, is in Hollywood editing Dr. Hertz' memoirs.

Los Angeles Conservatory Holds Master School

LOS ANGELES.—The Los Angeles Conservatory, under the direction of Hal D. Crain, recently concluded its Summer Master School, achieving an outstanding success for the five weeks' period. With Olga Samaroff-Stokowski and Louis Persinger, both of Juilliard Graduate School, heading the violin and piano department, students and teachers were enrolled from every part of the United States. Besides their private and class teaching, Mme. Samaroff-Stokowski's Layman's Music Course, both in Los Angeles and in Pasadena, was a significant feature. Both she and Mr. Persinger will extend their stay next year to three months.

Earle Voorhies, a graduate of Juilliard and assistant to Mme. Samaroff-Stokowski in her Town Hall Layman's course events, has joined the faculty of the Conservatory for the current season.

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"SONGS WITHOUT WORDS" BOGEY OF SINGERS

Nearly extinct is the old-fashioned vocal teacher, whose assets principally consisted of a velvet coat, florid gestures, a flowing black tie, and many—but seldom verified—awesome stories about tremendous successes abroad.

In his stead, happily, have come pedagogues with authentic reputations as concert and operatic artists; who have specialized in the fundamentals of their art and who are able to integrate their knowledge in relation to the demands of the individual pupil.

A refreshing contrast to the old school is Edgar Schofield, the eminent bass-baritone. Many remember his three concert tours with Geraldine Farrar, and his appearances with the New York Symphony, the Handel and Haydn Society of Boston and leading American and Canadian Festivals, which established him as one of America's foremost vocal artists. As former president of the New York Singing Teachers' Association he did much to unify and clarify the principles of good singing.

Those principles can almost be summed up by Mr. Schofield in his words, "Correct and beautiful speech sustained is song." He bases this assertion upon the premise that a song or aria is, by definition, an intelligible idea or message set to music, and that if either the words or music be neglected, there can be no artistic rendition.

Sound Without Words

"Sound without speech," he says, "can never truly qualify the singer. We hear too often, usually in the young and immature, the sound of a beautiful voice that says little and tells us nothing."

But, then, what of the singer whose interpretation of the words is excellent, who has ability to carry the import of the lyric to the audience?

Mr. Schofield has a logical answer. "There still must be a synthesis. Only too often such a singer is a diseuse, who says much, knows how to tell us, but whose speech is unfortunately, so barren of tonal beauty that we again refuse to accept it as singing." To emphasize this point Mr. Schofield quoted W. J. Henderson's opinion: "'Nine-tenths of the songs we hear are songs without words, and when we do hear the words, they are either mangled in the formation or neglected in the matter of significance. We get tone, tone, and tone. To sing mere sounds is a senseless performance. Let it be understood that in song the music is not the end but the means. Singing is the interpretation of text by means of musical tones produced by the human voice."

Singing As Tone Plus

Thus, pure tone is not enough. Word and tone should be synonymous, and sound will then be the result and not the cause. Naturally, therefore, every singer should strive to acquire the best standards of speech. It is, to Mr. Schofield, an entirely fallacious theory that correct speech must be changed for singing. "Pitch, duration or sustained length, volume and musical accent pose problems for the singer which are less important in speech form. Little can be done to rearrange a faulty attack in singing; for at its very inception conditions control the vocal attack, so to speak. If one could arrive at a perfect attack, namely the timed coordination of pitch, vowel, and breath, and then continue the act, results would follow and our goal be reached."

This goal is made more distant by the

EDGAR SCHOFIELD

fact that many, or most, Americans speak notoriously poor English. "Teachers in our schools and many ministers of the pulpit are offenders in this matter of good speech." "Doubly so, as their positions set them up as examples," lamented Mr. Schofield.

"But the music educators, serious-minded people, have much of the secret of the future in their own hands and should be better and better trained in sound and speech. The adolescent is imitative to a great degree, and he may eventually arrive at a standardized correct and beautiful speech, not only by education but largely by imitation and environment. While our principle is fundamentally simple, it is probably not as easy as it sounds. If you accept the fact that correct and beautiful speech sustained is song, one first must have correct and beautiful speech."

"Then, do you think that English is unfit as a language for artistic singing?

"No," Mr. Schofield said, vehemently. "There is nothing bad about English as a language for song except bad English."

NEW MUSIC

(Continued from page 19)

FOR ORGAN

EVENSONG, by John H. Duddy. Useful as a prelude for evening services, this possesses a restful, lyric quality and makes use of chime effects. The registration is small and the work itself is not difficult. (Theodore Presser Co., Philadelphia.)

DREAMS, subtitled Wedding Prelude, arranged by William C. Steere from Anton Strelezki. The familiar melody is made a horn solo in this setting, with some embroidery by clarinet and flutes. Not difficult and suitable for recitals before wedding ceremonies. (Theodore Presser Co., Philadelphia.)

CELLO AND PIANO

LIVING MELODIES OF VICTOR HERBERT. A dozen of the best known Herbert melodies, some originally for cello or arranged by the composer, others transcribed by Yasha Bunchuk, George J. Trinkhaus and others. The cello part is in detachable form, the piano score bound. Good selection of the melodious operetta hits and other numbers. (M. Witmark & Sons, New York.)

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Mario Berini, tenor, who sang the title role in the Gypsy Baron at the Lewisohn Stadium and Cosmopolitan Opera House, gave a recital in Cleveland, sang in Il Pagliacci in Philadelphia and in Kodaly's Psalmus Hungaricus at Havana.

Desi Halban, soprano, gives two recitals in Montreal, one in Quebec and fulfills several radio engagements in Canada. Marjorie Williamson, coloratura soprano, made her debut as Constanza in Mozart's The Abduction, at Trenton.

Lillian Anderson, soprano, was heard in Verdi's Requiem at New Orleans; was guest artist with the Associated Glee Clubs of Connecticut, sang with the Bridgeport and Providence orchestras, the Swedish Male Chorus of Hartford, the Naugatuck Valley Glee Club, and the Choral Club of Clinton, Conn. She also appeared in Washington.

Dr. Phillip Bond, basso, appeared with the San Carlo Opera in Philadelphia. Charlotte Boerner, soprano, was heard at the Hollywood Bowl and recently appeared under Erno Rapee's direction in the Mahler symphony. Miriam Harris, soprano, was soloist with the Leo Low Choir in Carnegie Hall and at the Cosmopolitan Opera House. She was guest artist at an inter-faith tea, the annual meeting of the Women's Branch of the Jewish Congress and sang in Jersey City.

These artists are from Jacques Stueckgold's studio.

Queena Mario

Andzia Kuzak, coloratura, sang the leading soubrette role in The Duenna in Dennis, Mass., and in Princeton, N. J. Miss Kuzak is from the studio of Queena Mario, former Metropolitan Opera soprano, many of whose artist-pupils fulfilled summer engagements.

Lillian Flickinger Opens Studio

Lillian Flickinger, Los Angeles teacher of voice, has permanently located in New York and opened a studio for courses in the technique of singing for concert, recital, oratorio, Lieder, recording and radio. Mrs. Flickinger is an authorized exponent of Anna Schoen-René, authority on the methods of Pauline Viardot and Manuel Garcia.

LEON CARSON,
voice teacher of New York, relaxes at his summer place in Vermont's Green Mountains.

Mrs. Flickinger, after 25 years as a leading oratorio and Lieder singer in Europe, returned to the United States to join the faculty at the Western College for Women, Oxford, Ohio. Later she became artist teacher at the Cincinnati Conservatory of Music and since 1930 has been musically active in Los Angeles. In addition to her teaching, Mrs. Flickinger was a judge in the Atwater Kent auditions, for the Allied Arts Festivals, the California Federation of Music Clubs and advisor for the Inglewood Park concerts.

Stobbi-Stohner at Fort Dix

Alfred Stobbi-Stohner, voice teacher, coach and accompanist, was heard in concerts last month at Fort Dix with Janet Fairbank, soprano; Francis Flanagan, violinist; and Harrington Van Hoesen, baritone. On Oct. 3 he gave a joint program in Boston with Mr. Flanagan and on Oct. 11 is assisting artist with Mr. Flanagan and Hubert Valentine in Town Hall, New York.

Vocal Arts Academy Adds Clytie Hine to Faculty

PHILADELPHIA.—Mrs. John Mundy (Clytie Hine) has been added to the faculty of the Academy of Vocal Arts as instructor in voice. A former opera and concert artist, Mrs. Mundy has been the teacher of Arthur Kent, a 1940 winner in the Metropolitan Opera Auditions of the Air, and of Alfred Drake, a 1940 runner-up in the same competitions. Other pupils include William Ventura, soloist with the CBS Orchestra under Bernard Herrmann, and June Winters of light opera and musical comedy.

Ziloti School Opens

Ivan Galamian, violinist and teacher, again will give instruction in that instrument at the Kyriena Ziloti Music School, New York, which has begun its second season. Other teachers are Nicolas Avierino, Gertrude Bergman, Ruth Budnevich, Alexei Haieff, Mary Gill Higbee, Yura Osmolovsky, Constantin Shvedoff, Emile Simon and Kyriena Ziloti.

IDA ELKAN
with two of her pupils, Sondra, aged 8, and Arline, 10, daughters of Philip Sklar, first bass player in the NBC Symphony Orchestra. The pianist-pedagogue and her husband, I. Rudolph Katz, violinist, have moved into larger studios in Carnegie Hall, New York.

Pietro D'Andria Teaching in N. Y.

Pietro D'Andria, baritone, formerly of Covent Garden, the San Carlo in Naples, Florence and other opera houses, has opened vocal studios in New York. Mr. D'Andria, brother of George D'Andria, operatic impresario, has sung with many leading artists in various cities throughout the world.

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Urge Curb of Petrillo

(Continued from page 3)

Both Thurman Arnold, Assistant Attorney General, who will prosecute the suit, and Joseph A. Padway, general counsel for the American Federation of Labor and the AFM, have already testified before Clark's sub-committee, which has been holding preliminary hearings to ascertain the facts in the Petrillo case.

Arnold outlined the government's case which will seek an injunction against Petrillo's enforcement of his ban on musicians who make recordings for commercial radio use and preventing student ensembles from appearing on the radio. Arnold charged that the AFM is "attempting to coerce their immediate employers to use unnecessary and useless labor" and in this is seeking "to destroy independent businesses which do not employ musicians." He also told the committee that the Petrillo ban is attempting to prevent "the rendition over the air of voluntary musical performances by organizations such as high school orchestras" and this action "goes a step beyond the closed shop."

Padway told Clark's committee that Petrillo had acted only after the union had twice, in general conventions, authorized him to take such steps. He denied, in response to a question, that Petrillo had dominated these conventions and contended that they were "no less democratic than the proceedings of Congress."

Others heard by the committee included Elmer Davis, director of the Office of War Information who said the Petrillo ban would affect the government's dissemination of war information in that it would force many independent stations, now using recordings to close; Chairman Fly of the FCC who supported this with data on the number of stations operating on this plan; and James Nemec, president of the West Palm Beach Junior Chamber of Commerce, who charged that Petrillo had forced the War Department to transfer a service orchestra from the Morrison Ferry base because local oganizations were using it in connection with war bond campaigns.

In New York, Petrillo issued a statement explaining that his edict is "simply a strike against the record companies even though most of the country seems to be taking sides against us." He contended that "no record or transcription company bothered to approach the Federation and sit down with us to work out a compromise solution which would help both sides."

Members of Oberlin College faculty in a letter to Arnold urged that Petrillo's "power exercised against our youthful musicians . . . be curbed by the Department of Justice in the interest of American education and the listening public."

Plymouth Choir Observes Tenth Anniversary Under Pfohl

Numbering from 80 to 100 members, the Plymouth Choir (of Plymouth Church of the Pilgrims, Brooklyn, N. Y.), is observing its tenth anniversary under the direction of Henry Pfohl, baritone and teacher, and holding fall auditions. The choir, founded by Mr. Pfohl, has made several broadcasts, recorded its programs and appeared with the Brooklyn Civic Orchestra. A volunteer organization, its members, accepted through auditions, serve part time or full time, depending upon their qualifications. E. Bronson Regan is organist and assistant to Mr. Pfohl.

Farbman New St. Louis Concertmaster

Harry Farbman, violinist, and conductor of the Farbman Symphonietta, has been appointed concertmaster and assistant conductor of the St. Louis Symphony. He will continue to give concerts with his Symphonietta.

PASSED AWAY

SARAH LEWIS, former accompanist for many artists, including Queena Mario, Rose Bampton, Helen Jepson, Mina Hager, Vivien Bower, Edward Kane and others, was killed in an automobile accident on Sept. 13 near her new home in Dayton, Ohio. She had served as studio accompanist for Marcella Sembrich at Curtis Institute, from which she was graduated.

GEORGIA L. KOBER, concert pianist, teacher and for 34 years president of the Sherwood School of Music in Chicago, died in Palo Alto, Calif., on Sept. 14. A native of Indiana, she had studied with William Sherwood and in Europe.

JAMES TAYLOR SLEEPER, 59, former professor of music at Amherst College, head of the music department at Beloit College and director of music in the public schools at Passaic, N. J., and Albany, N. Y., died on Sept. 18 at his Wellesley, Mass., home. He leaves his widow, a daughter and a sister.

RENÉ HUBERT, 32, violinist, died in Marseilles, France, in July, according to word received by his brother, Marcel, the cellist. He was born and lived in Paris and attended the National Conservatory there. In addition to his brother, he is survived by a sister, Yvonne, pianist and head of the Cortot School of Piano in Montreal and his mother, Mme. G. Hubert, a resident of Paris.

JUVA N. HIGBEE, 65, who directed the young people's chorus for many years at the annual Ann Arbor Festivals, died in that city on Sept. 10. Miss Higbee, a graduate of Hillsdale College, came to the University of Michigan in 1927. She recently retired as supervisor of music in the schools and as assistant professor of music at the university. A sister survives.

WILLIAM BACHENHEIMER, 50, voice teacher and conductor, died on Aug. 10 in a Hollywood hospital. Mr. Bachenheimer was born in Europe where he was known as a singer and conductor. He became a citizen soon after coming to this country. For eight years he had maintained studios in Hollywood and Riverside, Calif. A brother, Theodore, head of the California Opera Academy, of which William was music director, and his widow and two sons survive.

BARON CLEMENS VON FRANCKENSTEIN, 67, former director of the Munich Court Opera and composer of several operas, died in Munich, according to a Berlin dispatch on Aug. 22. He once visited the United States. His operas included Griseldis, first performed in 1898.

LEONTINE DE AHNA (Mrs. Ned Blanchard Johnson), contralto and Lieder singer, died in Los Angeles on Aug. 19. The daughter of Heinrich de Ahna, eminent Berlin musician and second violinist in the Joachim Quartet, and Baroness Anna von Pannewitz, she was brought up in a musical atmosphere.

BERTHA WELLS, concert and lecture manager in New England, died on Aug. 7 in Brookline, Mass. Born in Boston, Miss Wells studied music and also for the stage and for many years was associated with Chautauqua.

SHAFTER HOWARD, 79, composer, died on Aug. 17 in Santa Barbara, Calif.

MAX HIRSCHFELD, 80, conductor, pianist and composer, died on Aug. 17 in New York.

JOHN McINTIRE, 28 faculty member of Texas College, Denton, Tex., died there recently of leukemia.

HUGH McAMIS, 42, organist for 13 years at All Saints P. E. Church, Great Neck, L. I., died at Camp Wolters, Tex., on Aug. 19. He was a native of San Antonio, Tex., and had been inducted into the Army several weeks previously.

LUCIEN BOYER, Paris music hall singer, writer of some 1,200 songs and 80 musical comedies, died on June 16 in Paris.

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Bookings Spurt As Season Looms

(Continued from page 3)

in one or more of the activities associated with the war. They inform me that music means more now to each Civic Association and for this reason each is doing his utmost to make the fall campaign an outstanding success.

"As for gasoline rationing acting as a deterrent to concert attendance, I have made an interesting discovery, namely, that in the average city each member will use less than three gallons of gasoline a year to attend five concerts," he said.

Cities which have joined Civic Music Associations recently are: Sayre, Penna.; Waverly, N. Y.; Athens, N. Y.; Milford, Mass.; Hopedale, Mass.; Richmond, Cal.; Superior, Wis.; Olympia, Wash.; Martinsburg, West Va.; Hastings, Neb.

Several NCAC artists will be heard in the San Francisco Opera which, starting several days earlier than usual, will open on Oct. 9, Mr. Levine said. Among them are Albanese, Beattie, Bokor, Bonelli, Peerce, Pinza and Roman. The recent Montreal Opera festival also opened earlier this year, he pointed out.

Dorothy Kirsten, soprano, after a busy summer, is preparing to open her tour at Dubuque, Ia. Jan Peerce, tenor, has been booked solidly for opera, concert and radio, Mr. Levine reported while Fritz Kreisler resumes his interrupted tour of last year on Oct. 13 in Buffalo. Serge Rachmaninoff, pianist-composer, starts his season on Oct. 12 at Detroit while John Charles Thomas, baritone, appears on Oct. 9 at Tucson.

Mr. Levine said these early dates indicate that "Americans are hungry for good music."

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MARCEL HUBERT,
cellist, and his wife, second and third from left, enjoy a sail while vacationing in Gloucester, Mass.

Helen Traubel Prepares 2 New Roles for Opera

Helen Traubel opens her third transcontinental tour on Oct. 8 in Toronto, where she makes her third concert appearance in less than a year. Jack Salter, manager for the American soprano, has announced 75 engagements for her during the season in addition to several network broadcasts and between 15 and 20 appearances as leading Wagnerian soprano at the Metropolitan.

Miss Traubel is expected to add Isolde and Brünnhilde in Siegfried to her repertoire this year. She may also do Elsa in Lohengrin and the title role in Tosca. Her first New York appearance of the season will be on Nov. 10 with the Philadelphia Orchestra under Eugene Ormandy. Miss Traubel sings with the orchestra in Philadelphia on Oct. 16, 17 and 26. Coenraad V. Bos again will be her recital accompanist.

Albanese and Bonelli with San Francisco Opera

Licia Albanese will sing Marguerite in Faust and Micaela in Carmen with the San Francisco Opera this season. Richard Bonelli will be heard as the elder Germont in La Traviata and Renato in The Masked Ball.

Conrad Thibault Weds

Conrad Thibault, baritone, and Mary Clare West of Havana, were married on Sept. 23 in Miami, Fla., by Judge W. F. Blanton. They will reside in New York.

SOLON ALBERTI,
voice teacher of New York, and Nita Gale, soprano, on their southern tour. They gave three programs at Sheppard Field, Texas, a concert at the Red Cross Hospital in the same place, and appeared for the USO in Wichita Falls. Miss Gale also gave a concert at the State Teachers College for Women in Denton, Texas.

Moravian Seminary Honors Thursby

BETHLEHEM, PENNA.—Under a $65,000 trust provided in the will of the late Ina Love Thursby, the Moravian Seminary and College for Women will set up scholarships to be known as the Emma Cecilia Thursby Scholarships in memory of the noted concert and oratorio singer of the nineteenth century. Emma Thursby was a sister of Ina Love Thursby. After the death of certain other beneficiaries, trusts totaling $125,000 are to be used for similar scholarships for music education under terms arranged by trustees who will select the institutions.

Brooklyn Academy Series Aids War Effort

Eight different series of events, directly tied in with the war, will be offered this season at the Brooklyn Academy of Music according to Julius Bloom, director of education. Commentators, journalists and lecturers will be heard in addition to the usual concert program. The Major Concert Series opens on Nov. 10 with a recital by Alec Templeton, pianist. Verdi's La Traviata will be sung on Dec. 1; Carmen Amaya and her troupe are scheduled for Dec. 15. Vladimir Horowitz, pianist, appears on Jan. 5 and Yehudi Menuhin, violinist, Jan. 19.

The February calendar lists the Platoff Don Cossacks for Feb. 2 and Jan Peerce, tenor on Feb. 16. Efrem Zimbalist, violinist, will be heard on March 2, Anne Brown and the Eva Jessye Choir on March 16 and Artur Rubinstein, pianist on March 30.

Ann Arbor Series Well Patronized

ANN ARBOR, MICH.—There has been a highly gratifying sale of season tickets for the Choral Union Concert Series under war conditions, and with the probability of gas rationing. As previously announced, the season will open Oct. 20 with the Don Cossack Chorus.

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